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THE ARCHITECTURAL RECORD

INDEX

Volume LV — January to June, 1924

ARTICLE — PAGE

AMERICAN RADIATOR BUILDING, NEW YORK CITY......By Harvey Wiley Corbett....... 473
Raymond M. Hood, Architect.
ANDALUSIAN GARDENS AND PATIOS....................By Mildred Stapley and Arthur Byne
Photographs and drawings made expressly by the authors
PART II—Types of Gardens.......... 65
PART III—Garden Accessories 177
PART IV—Patios of Cordova, Seville and Granada.......... 277
PART V—The Garden "del Rey Moro," Ronda.......... 373
PART VI—The Generalife, Granada.......... 478
PART VII—The Alhambra, Granada
The Acosta Garden, Granada.......... 569
ANDERSON, PEIRCE (1870-1924)..........By Thomas E. Tallmadge, F.A.I.A 471

BACON, HENRY (1866-1924)..........By Aymar Embury, II......... 273
BUILDING OF THE AMERICAN TELEPHONE & TELEGRAPH COMPANY ....By Kenneth Clark.............. 81
Welles Bosworth, Architect.
BUILDING OUTLOOK FOR 1924..........By Willford I. King, Ph.D., of the National Bureau of Economic Research 102

COUNTRY PLACE TYPES OF THE MIDDLE WEST........By Ralph Rodney Root........ 1
Full Page Drawings by Robert B. Harris.

FORGOTTEN ARCHITECTURAL MOTIF—THE MORLAIX COLUMN ....By Aymar Embury, II......... 293

GOODHUE, BERTRAM GROSVENOR (1869-1924)............By Donn Barber................ 469

IMPERIAL HOTEL, TOKYO, JAPAN..........By Julius Floto................. 119

LAWRENCE MEMORIAL HOSPITAL, MEDFORD, MASS.......By Edward F. Stevens, F.A.I.A. 493
Stevens & Lee, Consulting Architects.
LINDEBERG'S, HARRIE T., CONTRIBUTION TO AMERICAN DOMESTIC ARCHITECTURE
PART I—Introduction 309
PART II—Appreciation ....By Russell F. Whitehead....... 341
LOW-RENTAL APARTMENT—AN ECONOMIC FALLACY By Frank Chouteau Brown
PART I 405
PART II 585

PASSING OF THE SKYSCRAPER FORMULA FOR DESIGN....By Leon V. Solon.............. 135

RECENT ARCHITECTURE IN THE SOUTH................By Fiske Kimball.............. 209
REFLECTIONS ON THE TOKYO DISASTER................By Louis H. Sullivan.......... 113
REVOLUTION IN ECCLESIASTICAL ARCHITECTURE.........By Thomas E. Tallmadge, F.A.I.A. 416
The Sunday-School.

SOME WORK OF AYMAR EMBURY, II IN THE SAND HILLS OF NORTH CAROLINA..........By Russell F. Whitehead....... 505
SPANISH-INDIAN TRADITION IN INTERIOR DECORATION..By Rose Henderson........... 195
SULLIVAN, LOUIS H. (1856-1924)..........By A. N. Rebori................ 586

THEATRE TRANSFORMED..........By Claude Bragdon............. 389
Being a Description of the Permanent Setting by Norman-Bel Geddes for Max Reinhardt's Spectacle, The Miracle.

720.5
A725
V.55

THE GETTY CENTER
LIBRARY

3604

WOOLLEY HALL, MAIDENHEAD .... By Thomas H. Mawson, F.L.S... 125
The English Home of Walter H. Cottingham, Esq.

WORK OF JOHN T. COMES .... By Charles D. Maginnis 93

NOTES AND COMMENTS

January:

The Cost of Registration 108
New Buildings for the University of Brussels. By Marrion Wilcox 108-112
Fellowships of the American Academy in Rome 112

February:

The Skyscraper in the Service of Religion. By Herbert Croly 203, 204
Competitions and Competitions 204
First Session of the Fontainebleau School of Fine Arts. By A. Lawrence Kocher. 204, 205
"The Spirit of the Garden," By Martha Brookes Hutchison. By William Lawrence Bottomley 205
Architect in Canada. By H. Harold Kent 205, 206
Historic Ornament. By Fiske Kimball 206, 207
The Architect as an Accurate Thinker. By Matlack Price 207, 208
Acquila Court. By James W. Hanbery 208

March:

The Annual Exhibition of the Architectural League of New York. By John Taylor Boyd, Jr. 303, 304
American Industrial Art at the Metropolitan Museum. By Richard F. Bach 304-306
An Art Class for Gifted Children 306, 307
The Architect's Interest in Low-rent Dwellings. By Herbert Croly 307, 308
Sincerity in Roof Design. By Edgar R. Thayer 308
Correction 308

April:

The Exhibition of the Society of Landscape Architects in Boston, February 19 to March 1, 1924. By Frank Chouteau Brown 398-400
A Cognomen for "Landscape Architecture." By George Burnap 400, 401
Sectionalism in Architecture. By Fiske Kimball 401
The Garden Sculpture of John Gregory. By Leon V. Solon 401-404
Medal of Honor of the Société des Architectes Diplômés 404

May:

Perverted State Aid in Landscape and City Planning. By George Burnap 498, 499
Architect, Landscape Architect and Decorator. By Fiske Kimball 499, 500
Annual Boston Architectural Exhibition. By Frank Chouteau Brown 500-502
Lewis Colt Albro, (1876-1924). Louis Henri Sullivan 502, 503
A Text Book of Composition 503
Old Houses of Connecticut. By A. Lawrence Kocher 503, 504
Measured Drawings of Early Connecticut Architecture. By A. Lawrence Kocher 504

June:

The Cost of Registration. By William P. Bannister 598, 599
A National Museum of the Fine Arts in Washington. By Herbert Croly 599
The Future of Manhattan. By Fiske Kimball 600
"Eight Chapters on English Medieval Art," by Professor Prior. By Leon V. Solon 600, 601
The Revival of Mosaic. By Phyllis Ackerman 601-604
Data Concerning Wren's Professional Routine. By Leon V. Solon 604
Country Life Competition for Country House Design 604

COVER DESIGNS

January: St. Bartholomew's, New York City .... By Chester B. Price
February: University Club, New York City .... By Chester B. Price
March: No. 8 Washington Square, New York City .. By Chester B. Price
April: The Bride's Door, St. Thomas's Church, New York City .... By Chester B. Price
May: Doorway of the Judson, New York City .... By Chester B. Price
June: 22 Oak Street, New York City .... By Chester B. Price

29 Dec. 1925, architectural record, 150 + binding 275

22256

FRONTISPIECES

January:	Polychrome Study	By Leon V. Solon
February:	A Group of Seventeenth Century Andalusian Tiles	By Arthur Byne
March:	A Small Temple on the Athenian Akropolis *Restoration by Wiegand.*	By Leon V. Solon
April:	Residence of Duncan Harris, Esq., South Norwalk, Conn. *H. T. Lindeberg, Architect.*	
May:	American Radiator Building, New York City	Rendering by Birch Burdette Long
June:	Garden of the Casa del Rey Moro, Ronda	By Arthur Byne

TYPES OF BUILDINGS ILLUSTRATED

APARTMENTS:	ARCHITECT	PAGE
Acquila Court, Omaha, Nebr.	Holabird & Roche	208
Bossom, Alfred C., New York		194, 196
Bridgeport Government Housing, Bridgeport, Conn.	R. Clipston Sturgis	413, 414
Metropolitan Life Insurance Company, New York	Andrew J. Thomas & D. Everett Waid	406, 409, 410, 412
BANKS:		
American Exchange National Bank, Dallas, Texas	Alfred C. Bossom	233
Charlotte National Bank, Charlotte, N. C.	Alfred C. Bossom	265
Citizens' National Bank, Covington, Va.	Alfred C. Bossom	235
Fidelity Bank, Durham, N. C.	Alfred C. Bossom	236
First National Bank Bldg., Richmond, Va.	Clinton & Russell and Alfred C. Bossom	232
Jackson Bank Bldg., Asheville, N. C.	Ronald Greene	234
Merchants Bank, Durham, N. C.	Alfred C. Bossom	267
Trost National Bank, San Antonio, Texas	Sanguinet & Staats	463
Virginia Trust Co., Richmond, Va.	Alfred C. Bossom	263
BUSINESS BLOCKS:		
"Clifton Chambers," Pinehurst, N. C.	Aymar Embury, II	553, 554
Market Square Blocks, Pinehurst, N. C.	Aymar Embury, II	553, 554
CHAPELS:		
Chapel for College of New Rochelle, New Rochelle, N. Y.	Richard H. Dana, Jr.	33-41
Kenrick Seminary, St. Louis, Mo.	John T. Comes	98, 99
CHURCHES:		
Beneficent Congregational Church, Providence, R. I.	Bellows & Aldrich	437
First Methodist Episcopal Church, Elgin, Ill.	Tallmadge & Watson	432, 434
First Methodist Episcopal Church, Evanston, Ill.	Tallmadge & Watson	431
First Methodist Episcopal Church, Oak Park, Ill.	Tallmadge & Watson and Foltz & Brand	430
First Presbyterian Church, Fayetteville, N. C.	Hobart B. Upjohn	222, 223
Hemenway Methodist Church, Evanston, Ill.	Tallmadge & Watson	436
Sprunt Memorial Presbyterian Church, Chapel Hill, N. C.	Hobart B. Upjohn	224, 225, 253
St. Agnes', Cleveland, Ohio	John T. Comes	94, 95
St. Agnes', Pittsburgh, Penna.	John T. Comes	100
St. Gertrude's, Vandegrift, Penna.	John T. Comes	101
St. Mary's, Millersville, Ohio	John T. Comes	100
St. Paul's, Butler, Penna.	John T. Comes	97
St. Philip's, Charleston, S. C.	Simons & Lapham	255
CLOISTERS:		
Battle Cloister of Parish House, St. Luke's Church, Evanston, Ill.	Tallmadge & Watson	173, 429
First Baptist Church School, Evanston, Ill.	Tallmadge & Watson	428
Monasterio de San Jeronimo, Sierra de Cordova		291
Monastery of Nuestro Señora de Guadalupe		290
CLUBS:		
Mid-Pines Country Club, Knollwood, N. C.	Aymar Embury, II	507-509, 561-563
Southern Pines Country Club, Southern Pines, N. C.	Aymar Embury, II	534-536, 564-567

COLLEGES:	ARCHITECT	PAGE
Bacone College, Bacone near Muskogee, Okla.	Charles W. Dawson, Dept. of Architecture of American Baptist Home Mission Society, Consulting Joseph Hudnut, Associate	227
Coker College, Hartsville, S. C.	Wilson & Berryman	226
Newcomb, H. Sophie, Memorial College, New Orleans, La.	Frank G. Churchill	225
William & Mary, Williamsburg, Va	Charles M. Robinson	257
DAM:		
Kensico Dam, Kensico, N. Y.	York & Sawyer, Associate	55-63
GARAGE:		
Garage at Lake Forest, Ill	H. T. Lindeberg	370
GARDENS:		
Alcazar, Seville		66-70, 183
Alhambra, Granada		78
Armour, J. Ogden, Lake Forest, Ill	Arthur Heun	28-30
Asylum for Aged Priests, Seville		184, 185
Brewster, Walter J., Lake Forest, Ill	Walter J. Brewster	10, 11
Calle Guzman el Bueno, Seville		186
Casa del Rey Moro, Ronda		77, 374-380
Day, A. M., Lake Forest, Ill	James Gamble Rogers	18-21
Donnelley, T. E., Lake Forest, Ill	Howard Shaw and H. R. White	7, 8
Ducal Palace at Osuna		178
Ely, Mrs. C. Morse, Lake Forest, Ill		27
Farwell, Francis C., Lake Forest, Ill		26, 27
Gardens of Murillo, Seville		182
Generalife, Granada		72, 74-76, 478, 480-492
Greeley, Mrs. Frederick, Winnetka, Ill		22, 23
Hardin, J. H., Winnetka, Ill	Mrs. J. H. Hardin	3
Johnson, Hobart, Madison, Wis	Root & Hollister	29
Laflin, L. E., Lake Forest, Ill	Rose Nichols	14-16
Las Ermitas, Sierra de Cordova		179, 382-387
Marques de Penaflor, Ecija		80, 193
McBirney, H. J., Lake Forest, Ill	Rose Nichols	12, 13
McCormick, Colonel R. R., Wheaton, Ill	Root & Hollister	2, 3
McCormick, Mrs. Edith Rockefeller, Lake Forest, Ill.	Charles Platt and Phelps Wyman	4-6, 8
Parque de Maria Luisa, Seville		171, 190
Patterson, Mrs. J. M., Lake Forest, Ill	Ralph Rodney Root	9
Pike, Charles A., Lake Forest, Ill	Ralph Rodney Root	9
Phillips, Howard C., Winnetka, Ill	Root & Hollister	24, 25
Ryerson, E. L., Lake Forest, Ill	Rose Nichols	32
Shaw, A. W., Winnetka, Ill	Root & Hollister	24, 25
Thompson, Leverett, Lake Forest, Ill	Charles Platt and Rose Nichols	17
Woolley Hall, Maidenhead, England	Thomas H. Mawson & Sons	124, 126-134
HOME:		
Murrow Indian Orphan Home, Muskogee, Okla.	Charles A. Dawson, Dept. of Architecture of American Baptist Home Mission Society, Consulting Joseph Hudnut, Associate	227
HOSPITAL:		
Lawrence Memorial Hospital, Medford, Mass.	Chas. B. Dunham and Stevens & Lee	494-496
HOTELS:		
Franciscan Hotel, Albuquerque, New Mexico	Trost & Trost	198-201
Imperial Hotel, Tokyo, Japan	Frank Lloyd Wright	117, 118, 120, 122
INN:		
Highland Pines Inn, Southern Pines, N. C.	Aymar Embury, II	523, 524

	ARCHITECT	PAGE
MEMORIAL:		
Lincoln Memorial, Washington, D. C.	Henry Bacon	273
MUSEUM:		
Women's Museum Board, Santa Fé, New Mexico		202
OFFICE BUILDINGS:		
American Radiator Bldg., New York	Raymond M. Hood,	May frontispiece 474-476
American Telephone & Telegraph Bldg., New York	Welles Bosworth	82-92
Bainbridge Bldg., New York	Severance & Van Alen	141, 142
Bar Bldg., New York	Severance & Van Alen	143
Daily News Bldg., Santa Barbara, Cal	Geo. W. Smith	453
Gidding & Co., J. M., New York	Severance & Van Alen	138, 139
Humble Oil & Refining Co., Houston, Texas	Clinton & Russell	230, 231
Magnolia Petroleum Co., Dallas, Texas	Alfred C. Bossom	229
Mudgett, Dr. W. C., Southern Pines, N. C.	Aymar Embury, II	517, 518, 551, 552
New York Cotton Exchange, New York	Donn Barber	43-53
Prudence Bldg., New York	Severance & Van Alen	136
Sand Hills Fruit Growers' Ass'n., Aberdeen, N. C.	Aymar Embury, II	515, 516, 555
Texas Company, Houston, Texas	Warren & Wetmore	261
PARISH HOUSE:		
St. Luke's, Evanston, Ill.	Tallmadge & Watson	426
PATIOS:		
Altamira Palace, Seville		278, 279
Cartuja at Jerez		289
Casa Chapiz, Granada		282, 283
Convento de Santa Clara, Moguer		287, 288
Hospicio, Cordova		284, 285
Mondragon Palace, Ronda		286
PORTRAITS:		
Anderson, Pierce		471
Bacon, Henry		274
Goodhue, Bertram G.		469
RESIDENCES:		
Alcott, Clarence F., Easthampton, L. I.	H. T. Lindeberg	342
Barber, James, Knollwood, N. C.	Aymar Embury, II	540
Batterley, Hugh, Southern Pines, N. C.	Aymar Embury, II	545, 546
Batterman, H. L., Locust Valley, L. I.	H. T. Lindeberg	311, 343
Bogue, Miss Edith, Montclair, N. J.	Clifford C. Wendehack	145-151
Boyd, James, Southern Pines, N. C.	Aymar Embury, II	531-533, 537-539
Bradley, Miss Mary T., New Canaan, Conn.	Richard H. Dana, Jr.	163-171
Brokaw, Irving, Islip, L. I.	H. T. Lindeberg	343
Buffington, J. J., Baltimore, Md.	Edward J. Palmer, Jr.	439, 441
Cady, Dr. E. E., Southern Pines, N. C.	Aymar Embury, II	529, 530, 542-544
Carr, Mrs. Clyde, Lake Forest, Ill.	H. T. Lindeberg	319, 350, 372
Cottages, Bibury, Gloucestershire		497
Davey, Randall, Canyon Road near Santa Fé, New Mexico	Randall Davey	465-467
Doubleday, Nelson, Oyster Bay, L. I.	H. T. Lindeberg	317
Dull, Mrs. A. P. L., ("Loblolly"), Southern Pines, N. C.	Aymar Embury, II	525-527, 547-550
DuPont, Eugene, Greenville, Del.	H. T. Lindeberg	315
Erswell residence, Birmingham, Ala.	Warren, Knight & Davis	249, 251
Galli-Curci, Amelita, Highmount, N. Y.	H. T. Lindeberg	329, 364
Gardener's Cottage, estate of Andrew Stewart, New Orleans, La.	Armstrong & Koch	214
Hall, W. W., New Orleans, La.	Armstrong & Koch	214, 241, 243
Handley residence, Knoxville, Tenn.	Barber & McMurray	221
Harris, Duncan, South Norwalk, Conn.	H. T. Lindeberg,	April frontispiece 325
Havemeyer, Horace, Islip, L. I.	H. T. Lindeberg	357
Heberton, Craig, Montecito, Cal.	Geo. W. Smith	451
House at Greenwich, Conn.	H. T. Lindeberg	323, 360, 361
Jenkins, Joseph E., Charleston, S. C.	Albert Simons	217
Lambert, Girard, Princeton, N. J.	H. T. Lindeberg	313, 345
Lamont, Gordon, Englewood, N. J.	George W. Harvey	175

	Architect	Page
Ledyard, Mrs. Lisbeth, Stockbridge, Mass	H. T. Lindeberg	349
Lewison, J. J., Sea Cliff, L. I.	H. T. Lindeberg	363
Lyons, J. C., New Orleans, La	Armstrong & Koch	210, 212, 213
Martin, H. C., Glen Cove, L. I.	H. T. Lindeberg	331, 365
Mather, Mrs. Amasa, Chagrin Falls, Ohio	H. T. Lindeberg	327, 369
Moore, Paul, Convent, N. J.	H. T. Lindeberg	344
Pillsbury, John S., Lake Minnetonka, Minn	H. T. Lindeberg	346-348
Pushee, John C., Southern Pines, N. C.	Aymar Embury, II	568
Rawle, Henry, Morristown, N. J.	H. T. Lindeberg	367
Residence at Atlanta, Ga	Pringle & Smith	220
Residence at Glen Cove, L. I.	H. T. Lindeberg	362, 366
Residence at Lake Forest, Ill	H. T. Lindeberg	342
Reynolds, Jackson E., Locust Valley, L. I.	H. T. Lindeberg	359
Rogers, H. O., Atlanta, Ga	Pringle & Smith	247
Simmons, Miss Grace M., South West Harbor, Maine	Edmund B. Gilchrist	455-461
Stauffer, I. H., New Orleans, La	Armstrong & Koch	215
Taylor, Bertrand L., Jr., Locust Valley, L. I.	H. T. Lindeberg	339, 340
Thomas, Seth, Morristown, N. J.	H. T. Lindeberg	333, 335, 337, 368, 371
Van Wart, Dr. R. M., New Orleans, La	Frank G. Churchill	216, 245
Vietor, Thomas, Rumson, N. J.	H. T. Lindeberg	310, 321, 353
Visanska, Julius M., Charlotte, S. C.	Albert Simons and Samuel Lapham	218, 219
Way Cottage, Knollwood, N. C.	Aymar Embury, II	544
"Woodstock," Southern Pines, N. C.	Aymar Embury, II	541

Restaurant:

	Architect	Page
Sketch for restaurant at Coney Island	Severance & Van Alen	140

Schools:

	Architect	Page
Aberdeen Public School, Aberdeen, N. C.	Aymar Embury, II	519, 520, 556
Cammack Jr. High School, Huntington, West Va.	Meanor & Handloser	157-161
Handley Schools, Winchester, Va	W. R. McCornack	237, 238
Jefferson Intermediate School, Detroit, Mich	Malcolmson & Higginbotham	443-449
Junior High School, Savannah, Ga	William B. Ittner	240
North Dallas High School, Dallas, Texas	William B. Ittner	269-271
Peabody Demonstration School, Nashville, Tenn	McKim, Mead & White	239
Southern Pines Public School, Southern Pines, N. C.	Aymar Embury, II	521, 522, 557, 558
Training School for Lay Workers, Richmond, Va.	Baskerville & Lambert	228

Statues:

	Architect	Page
"Orpheus," Garden of Charles M. Schwab, Loretto, Penna.	John Gregory	403
"Philomena," Garden of Mrs. Payne Whitney, Manhasset, L. I.	John Gregory	402

Sunday School:

	Architect	Page
First Baptist Church School, Evanston, Ill	Tallmadge & Watson	153, 155, 416, 422-425, 428, 435

Temples:

	Architect	Page
A Small Temple on the Athenian Akropolis	Restoration by Wiegand	March frontispiece
Ohav Sholom, Norfolk, Va	Ferguson, Calrow & Wrenn and Peebles & Ferguson	223

Theatres:

	Architect	Page
Carolina Theatre, Pinehurst, N. C.	Aymar Embury, II	511-513, 559, 560
Century Theatre (The Miracle), New York		388-397

Universities:

	Architect	Page
New Buildings for University of Brussels, Belgium	Alexis Dumont and John Mead Howells	109, 110
New Buildings for University of Brussels, Belgium	M. Jaspar and John Mead Howells	112
University of Richmond, Richmond, Va	Baskerville & Lambert	259

Vases:

	Architect	Page
Garden of Philip L. Goodwin, Woodbury, L. I.	John Gregory	402, 403

ILLUSTRATIONS OF DETAILS

Page
Altar 388
Bedroom 122
Benches 187, 190, 191
Bird's Eye View 478
Canal 76
Ceiling 53
Chair 304
Chancel 395
Chapel 393
Charts 104-106
Choirs 41, 255, 437
Cloisters 173, 287-291, 428, 429
Columns January frontispiece, 293, 295, 297-299, 302
Corridors 278, 412
Court 208
Dam 55-63
Dining Rooms 201, 220, 461, 550, 561
Directory 90
Door 236
Doorways 294, 354, 566
Electrolier 389
End Views 37, 84, 147, 149, 159, 216, 251, 273, April frontispiece, 323, 325, 331, 342, 343, 361, 363-365, 439, 441, 447, 455, 457, 521, 544
Entrances 33, 35, 37, 85, 99, 139, 141, 161, 167, 212, 214, 221, 226, 228, 249, 267, 271, 311, 313, 315, 317, 319, 340, 343, 350, 353, 360, 382, 384, 451, 465, 467, 511, 515, 517, 519, 525, 531, 552, 558, 560
Exedra 189
Exhibits 305
Façades 43, 82, 94, 97, 100, 101, 109, 112, 136, 138, 140, 142, 143, 153, 157, 165, 175, 182, 198, 210, 217, 220, 222, 223, 225, 230, 232-235, 241, 243, 247-249, 253, 257-265, 269, 321, 327, 329, 333, 335, 337, 339, 341, 342, 344-347, 349, 354-359, 362, 366-370, 383, May frontispiece, 414, 416, 443, 445, 453, 457, 463, 480, 497, 523, 529, 535, 537, 538, 540, 541, 543-545, 548, 551, 553, 555-557, 559, 562, 563, 565, 568
Fireplaces 218, 231, 459
Fountains 67, 71, 75, 77, 78, 80, 486
Frieze 144
Gables 567
Garage 544
Gardens 2, 4, 6, 8, 10, 12, 14, 16, 18, 20-22, 24, 26, 28, 30, 66, 68, 69, 72, 74, 124, 126-130, 132-134, 145, 186, 377, 386, 387, 483, 527
Garden House 245
Gateways 178, 192, 371
Grilles 310, 348, 372
Hall 449
Hallways 151, 214, 459, 461
Hood 180
Kitchen 425
Libraries 215, 449
Living Rooms 151, 169, 171, 194, 196, 213, 467, 539, 542, 550
Lobbies 86, 87, 91, 92
Loggia 484
Lounges 199, 200, 561, 564
Models 237, 238
Naves 39, 41, 95, 98, 225
Newel 348
Offices 45-51
Organ 437
Panels 83, 89
Patios 278-286, 380, 485, 487
Perspectives 239, 240, 406, 496, 554
Plans 3, 5, 7, 9, 11, 13, 15, 17, 19, 23, 25, 27, 29, 31, 32, 88, 110, 131, 148, 150, 158, 176, 185, 224, 237-239, 296, 300, 301, 376, 390, 391, 394, 396, 397, 406, 409, 410, 413, 418, 420-424, 430-432, 434, 444, 446, 448, 457, 474-476, 482, 494, 495, 508, 512, 516, 518, 520, 522, 524, 526, 530, 532, 534, 540, 546

Page
Pools 70, 75, 117, 118, 183, 184, 378, 449
Porte Cochère 567
Portraits 274, 469, 471
Portico 507
Pottery designs 197
Promenades 120
Pulpits 392, 437
Rear views 163, 229, 533, 546, 549
Reception room 202
Rendering 227
Sectional drawing 181
Side view 513
Stairways 219, 488-490
Statues 402, 403
Sunday-school rooms 155, 422, 423, 426, 427, 430, 431, 436
Sun room 561
Terraces 374, 375, 379, 385, 509, 536, 547
Tiles February Frontispiece
Tower 435
Trough 193
Urns 190, 402, 403
Walks 79, 481, 491
Walls 179
Wallpaper 306
Wells 188, 292
Windows 492, 533
Yards 351

ARCHITECTS REPRESENTED

Name	Home Office	Page
Armstrong & Koch	New Orleans, La	210, 212-215, 241, 243
Bacon, Henry	New York	273
Barber, Donn	New York	43-53
Barber & McMurry	Knoxville, Tenn.	221
Baskerville & Lambert	Richmond, Va	228, 259
Bellows & Aldrich	Boston, Mass	437
Bossom, Alfred C	New York	229, 232, 233, 235, 236, 263, 265, 267
Bosworth, Welles	New York	82-92
Buck, Lawrence	Chicago, Ill	22, 23
Calrow & Wrenn	Norfolk, Va	223
Churchill, Frank G	New Orleans, La	216, 225, 245
Clark & Walcott	Chicago, Ill	24, 25
Clinton & Russell	New York	230-232
Comes, John T		94, 95, 97-101
Dana, Richard H., Jr	New York	33-41, 163-171
Danglor, H. C		27
Davey, Randall	New Mexico	465-467
Dawson, Charles W		227
Dumont, Alexis	Belgium	109, 110
Dunham, Charles B	Boston, Mass	494-496
Embury, Aymar II	New York	507-568
Foltz & Brand	Chicago, Ill	430
Geddes, Norman-Bel	New York	388-397
Gilchrist, Edmund B	Philadelphia, Pa	455-461
Greene, Ronald	Asheville, N. C	234
Harvey, George V	New York	175, 176
Holabird & Roche	Chicago, Ill	208
Hood, Raymond M	New York	May frontispiece, 474-476
Howells, John Mead	New York	109, 110, 112
Ittner, William B	St. Louis, Mo	240, 269, 271
Jaspar, M	Belgium	112
Kohn, Robert D		14-16
Lindeberg, H. T	New York	309-372

Name	Home Office	Page
Malcomson & Higginbotham	Detroit, Mich	443-449
McCornack, W. R.		237, 238
McKim, Mead & White	New York	239
Meanor & Handloser	Huntington, West Va	157-161
Palmer, Edward J., Jr	Baltimore, Md	439-441
Peebles & Ferguson	Norfolk, Va	223
Platt, Charles	New York	4, 8
Pringle & Smith	Atlanta, Ga	220, 247
Robinson, Charles M.	Richmond, Va	257
Rogers, James Gamble	New York	18-21
Sanguinet & Staats	Texas	463
Severance & Van Alen	New York	136, 138-144
Shaw, Howard	Chicago, Ill	7-13, 31, 32
Shepley, Rutan & Coolidge		2
Simons & Lapham	Charleston, S. C	217-219, 255
Smith, Geo. Washington	California	451, 453
Sturgis, R. Clipston	Boston, Mass	414
Tallmadge & Watson	Chicago, Ill	153-155, 173, 416, 422-432, 434-436
Thomas, Andrew J.	New York	406, 409, 410, 412, 413
Trost & Trost	New Mexico	198-201
Upjohn, Hobart B.	New York	222-225, 253
Waid, D. Everett	New York	406, 409, 410, 412, 413
Warren & Wetmore	New York	261
Warren, Knight & Davis	Birmingham, Ala	249, 251
Wendehack, Clifford C.	New York	145-151
Wilson & Berryman	Columbia, S. C	226
Work, Robert	Chicago, Ill	9
Wright, Frank Lloyd	Los Angeles, Cal	117, 118, 120, 122

LANDSCAPE ARCHITECTS REPRESENTED

Name	Home Office	Page
Heun, Arthur	Chicago, Ill	27-30
Mawson, Thomas H. & Sons	Liverpool, England	124, 126-134
Nichols, Rose		12-17, 32
Platt, Charles	New York	4-6, 8, 17
Rogers, James Gamble	New York	18-21
Root, Ralph Rodney	Chicago, Ill	9
Root & Hollister	Chicago, Ill	2, 3, 24, 25, 29
Shaw, Howard	Chicago, Ill	7, 8
White, H. R.		7, 8
Wyman, Phelps	Wisconsin	4-6, 8
Yeoman, Alfred		27

ARTISTS REPRESENTED

Name	Home Office	Page
Long, Birch Burdette	New York	May
Price, Chester B.	New York	Jan.-June

SCULPTORS REPRESENTED

Name	Home Office	Page
Gregory, John	New York	401-404

The
ARCHITECTVRAL RECORD

JANVARY 1924

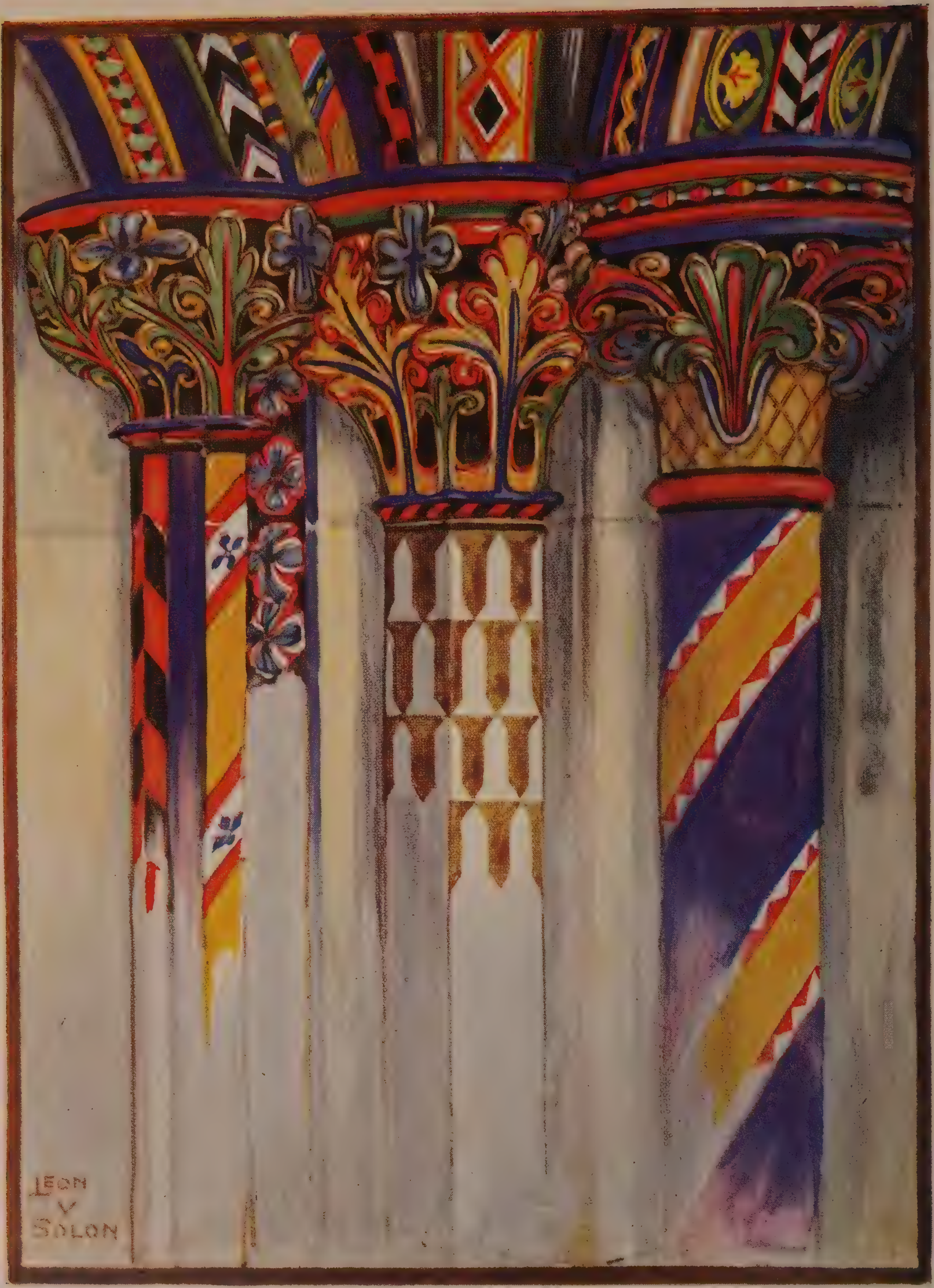
Riddle

DECORATIVE LIGHTING FITMENTS

MANY architects have found the Riddle Planning Service helpful in designing appropriate lighting installations for homes and apartments. Details of this service, with illustrations of new Riddle designs in the Esperanto decoration will be sent on request.

THE EDWARD N. RIDDLE COMPANY
TOLEDO, OHIO

A few of many Los Angeles homes of the bungalow type equipped with Riddle Fitments



The Architectural Record.

POLYCHROME STUDY

The Gothic Principles Applied to Detail from the Porch of Bridlington Church

The
ARCHITECTVRAL
RECORD

VOLUME 55 JANUARY, 1924 NUMBER 1

COUNTRY PLACE TYPES OF THE MIDDLE WEST

By

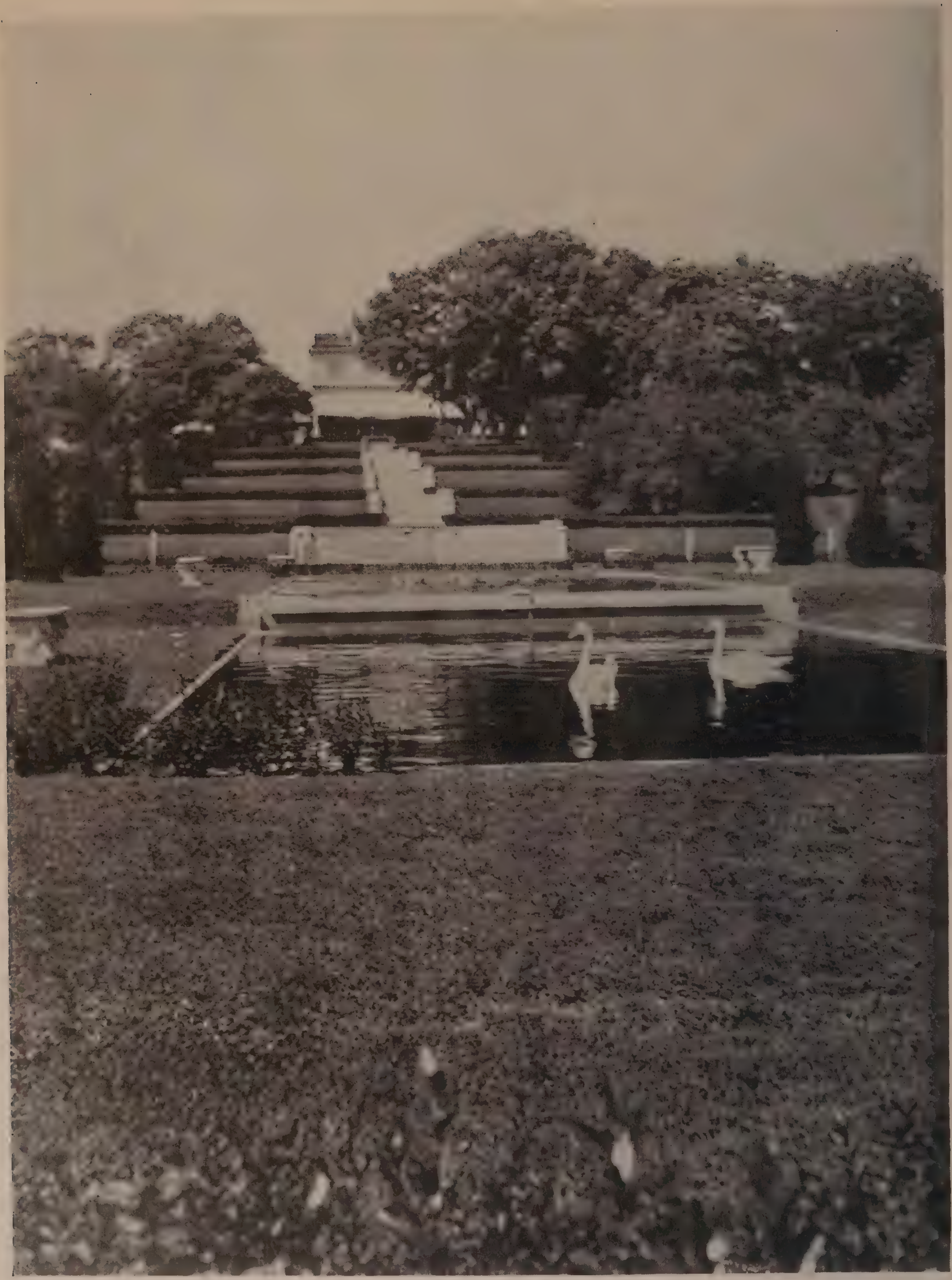
RALPH RODNEY ROOT

Full Page Drawings by Robert B. Harris

H. Hudson Holly in his book, "Modern Dwellings in Town and Country," published at New York in 1878, suggests as a method of landscape design the following: "It is, of course, unnecessary, at this late day, to dilate upon the absurdity of geometrical arrangement in this department. That curves are a necessity, both for amplifying and beautifying our grounds, has long since been admitted; but to produce a curve which the wheels of a carriage would naturally trace is something which but one person in a hundred is capable of achieving. Downing, in speaking of planting trees in a natural manner, says that once, on account of a pressing engagement, he had not the time to stake out the location of every tree; so he threw, at random, a peck of potatoes, one by one, and directed the gardener to plant a tree where each potato fell. If this had not the effect of grouping them scientifically, it certainly gave the appearance of natural arrangement. A rule similar to this, though crude of its kind, may be given to produce a natural curve to the road. Drive your carriage, or even an ox cart, over the ground in the direction by which you wish to reach the house, and the tracks which the wheels make will almost invariably have an easy and natural appearance."

Here we have then perhaps the fundamental difference between country estate design of the East and the Middle West. While in the West we may lack "antique finish" to our work we can count ourselves fortunate in escaping the "potato throwing" and the "ox-cart" period of landscape design which accompanied the mansion type of architecture of post-Colonial days.

A further circumstance of the country

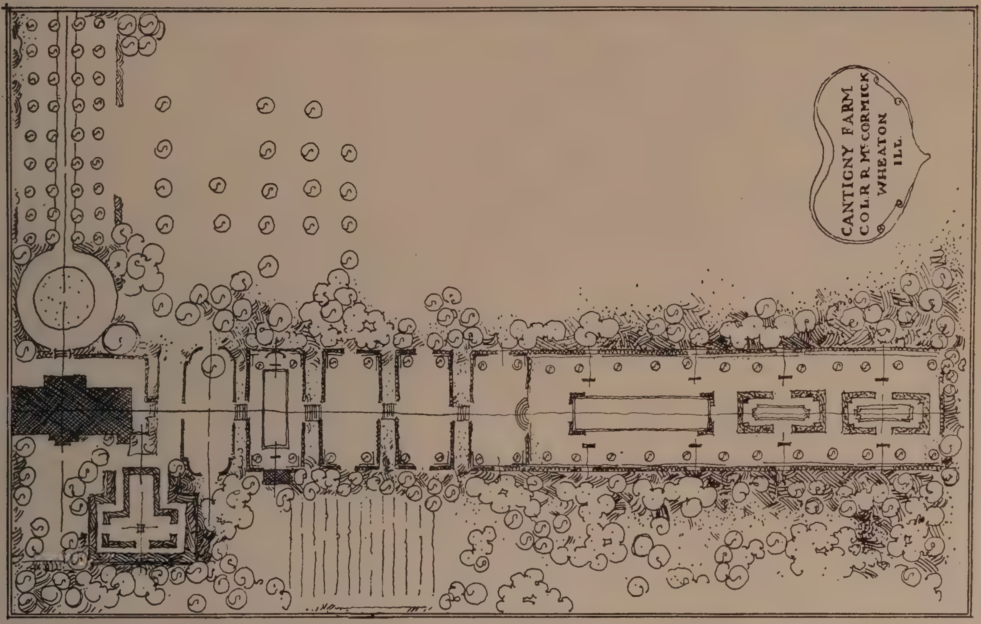


The Architectural Record *January,* 1924

Garden axis of house carried out over a series of terraces with pools to open meadows and woods

COUNTRY PLACE OF COLONEL R. R. McCORMICK, WHEATON, ILLINOIS

Shepley, Rutan & Coolidge, Architects. Root & Hollister, Landscape Architects

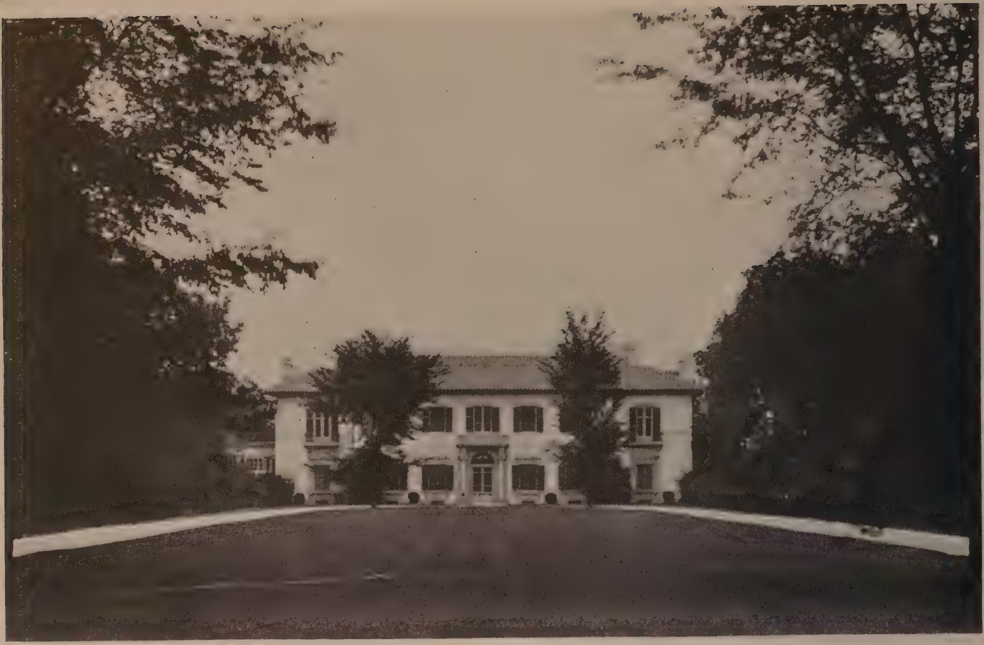


PLAN OF ESTATE OF COLONEL R. R. McCORMICK, WHEATON, ILLINOIS
Root & Hollister, Landscape Architects

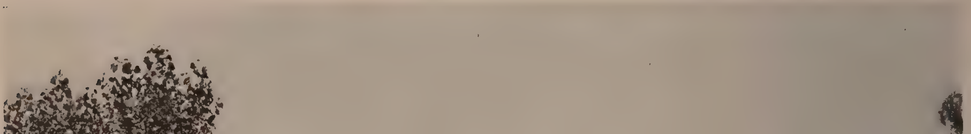
places of the Middle West is that almost without exception the sites for the houses have been selected because of some magnificent view of lake, river, valley or open prairie, and so located as to make the view the principal landscape feature in the general plan of arrangement. As a result, the dominant note that carries through the majority of our country place designs is an intimate relationship between the house area and the selected naturalistic view of lake or countryside. To this purpose, either because of space or topographical conditions, the gardens and more intensively cultivated spaces have been kept in close relation to the house group. We have thus escaped the scattered type of arrangement that finds precedent with country place designers of the East.

As one journeys through Illinois and observes the open prairie with the farm groups of buildings protected by the planted grove of trees that furnishes shelter from the sun and winds, a hint is given of the "country places" which have been developed adjacent to the cities. While native tree groups have been utilized to direct the eye to some special view, the first objective of planted groves has been to give shade about the terraces and gardens and to produce park character along the entrance drive and throughout the house lawns. What is deprecated as our "meager" selection of plant material and our "peculiar" climatic conditions which handicap fine lawns, so far from militating against good design, have been a distinct aid in forming country places with pleasing composition of natural tree groups and broad sweeps of meadow and open fields. The spring and fall seasons produce an abundance of flowers in our prairies and wooded lands, and it is from this that the idea has been taken for the planting of many of our gardens. We plan to have a real show of flowers during the two seasons and then depend upon the architectural features and the strong masses of shrub and perennial foliage to carry the garden through the few hot summer weeks that intervene.

Our planting thus determined for us



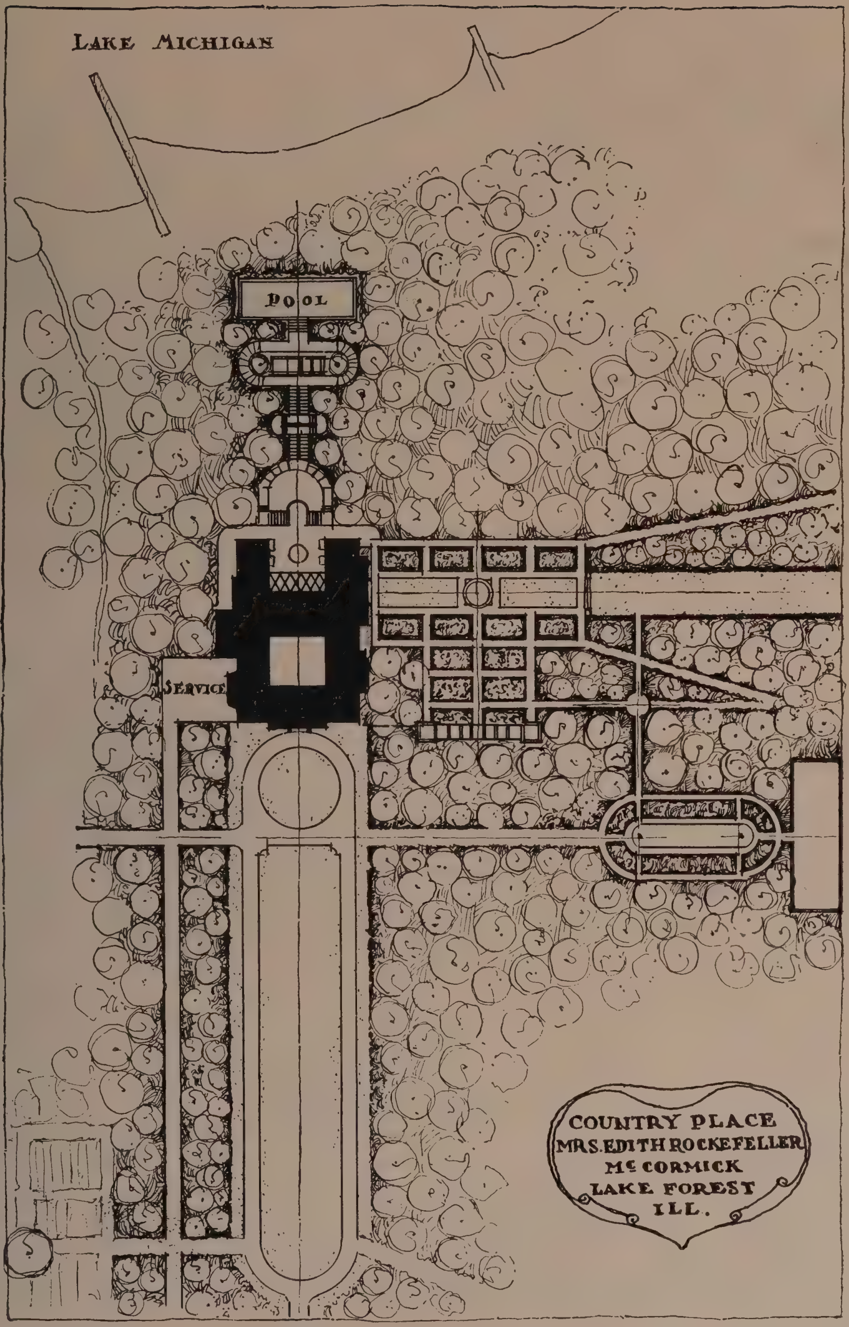
View of house from approach drive



View of house from lake

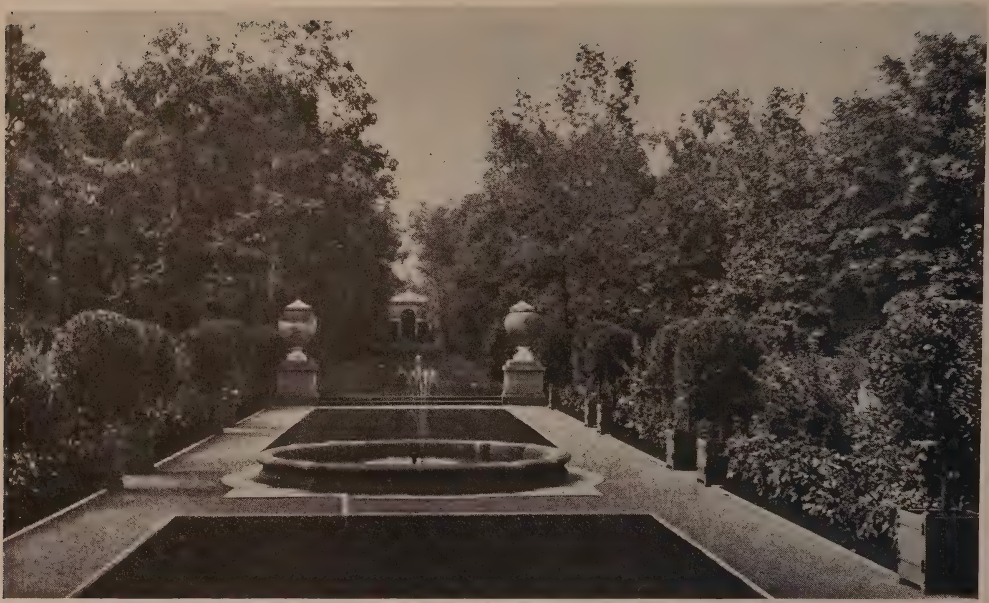
RESIDENCE OF MRS. EDITH ROCKEFELLER McCORMICK, LAKE FOREST, ILLINOIS

Charles Platt, Architect and Landscape Architect. Phelps Wyman, Collaborating

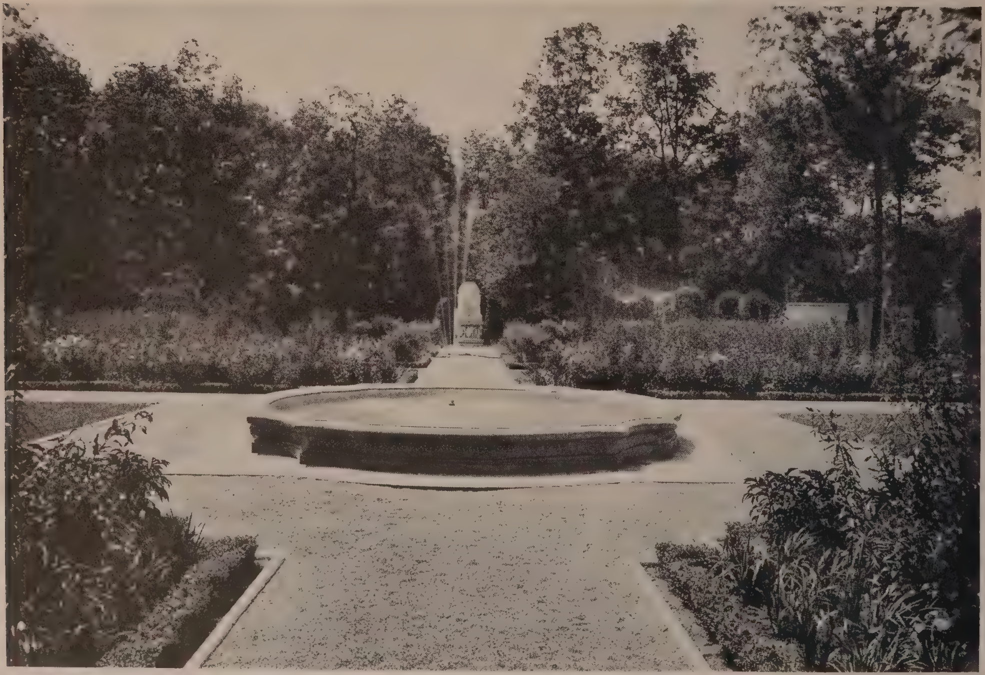


The Architectural Record *January,* 1924

Plan of Estate
RESIDENCE OF MRS. EDITH ROCKEFELLER McCORMICK, LAKE FOREST, ILLINOIS
Charles Platt, Architect and Landscape Architect. Phelps Wyman, Collaborating



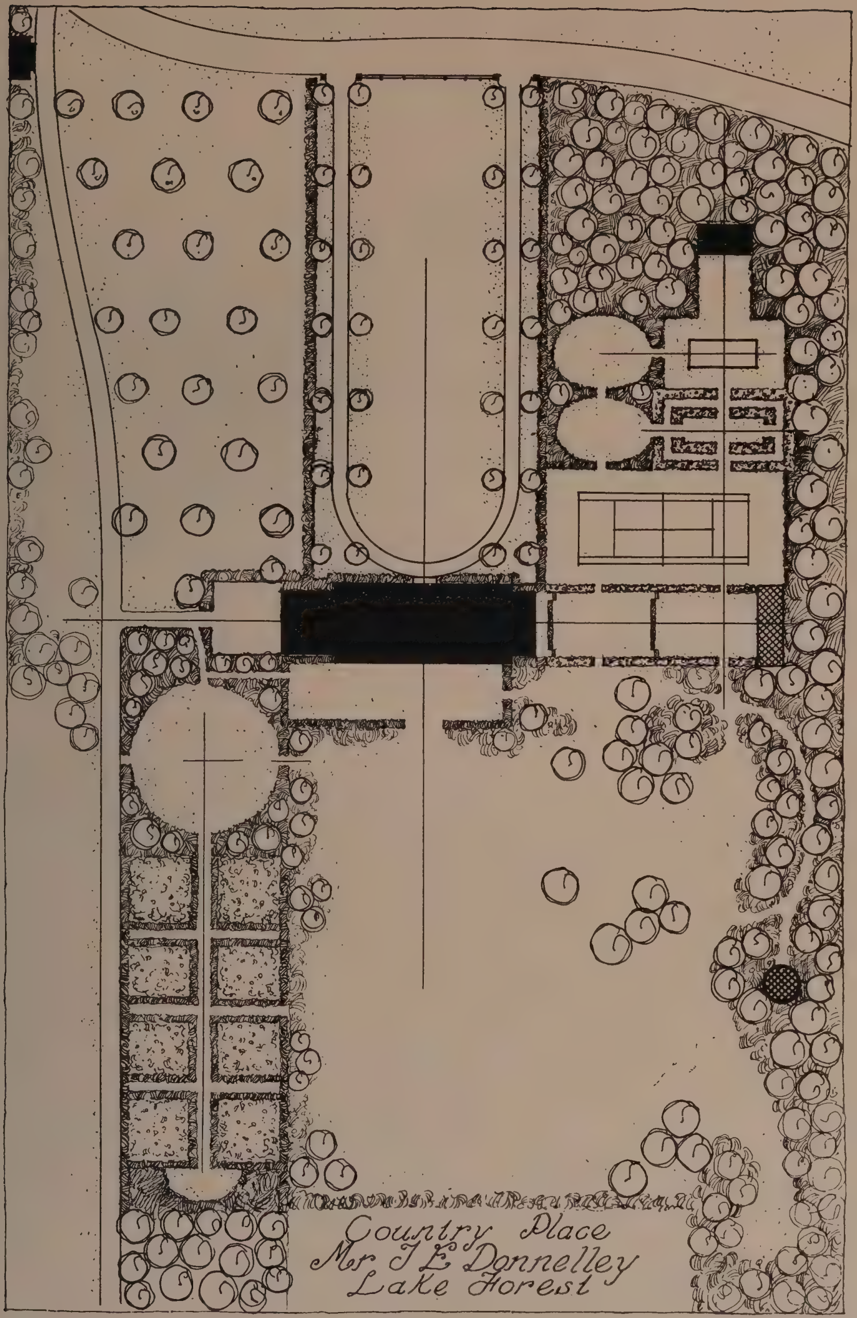
Main vista with tea house in the distance



Formal garden on cross axis

RESIDENCE OF MRS. EDITH ROCKEFELLER McCORMICK, LAKE FOREST, ILLINOIS

Charles Platt, Architect and Landscape Architect. Phelps Wyman, Collaborating



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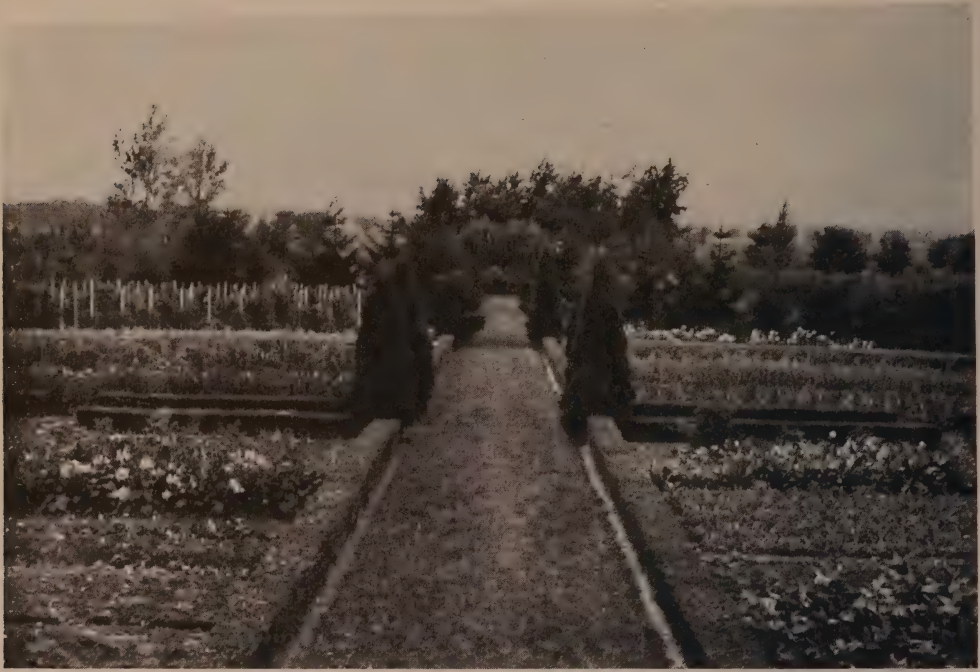
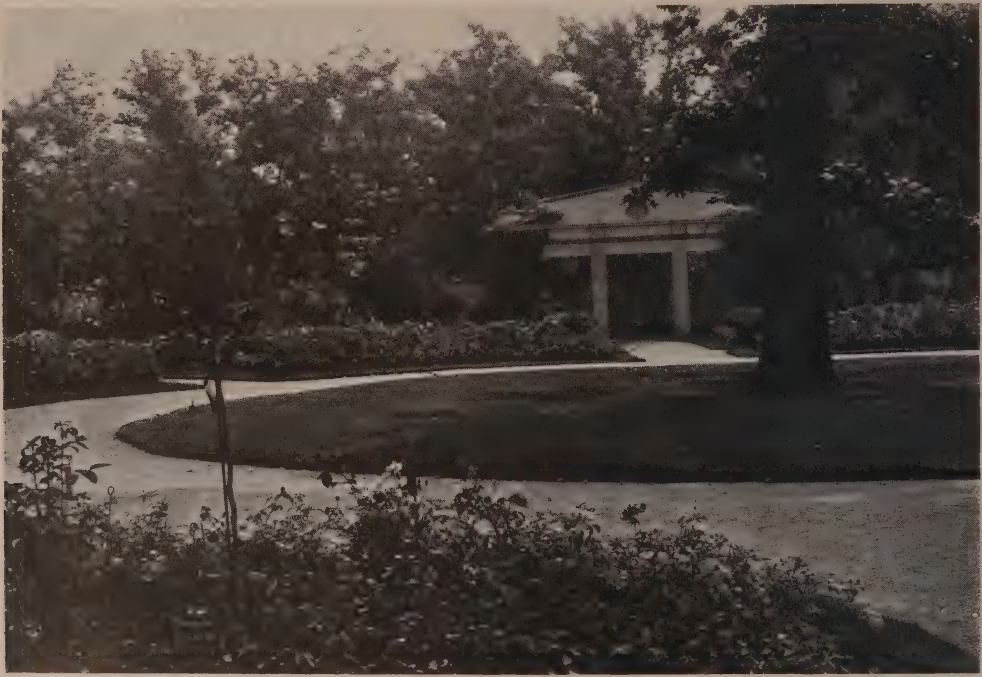
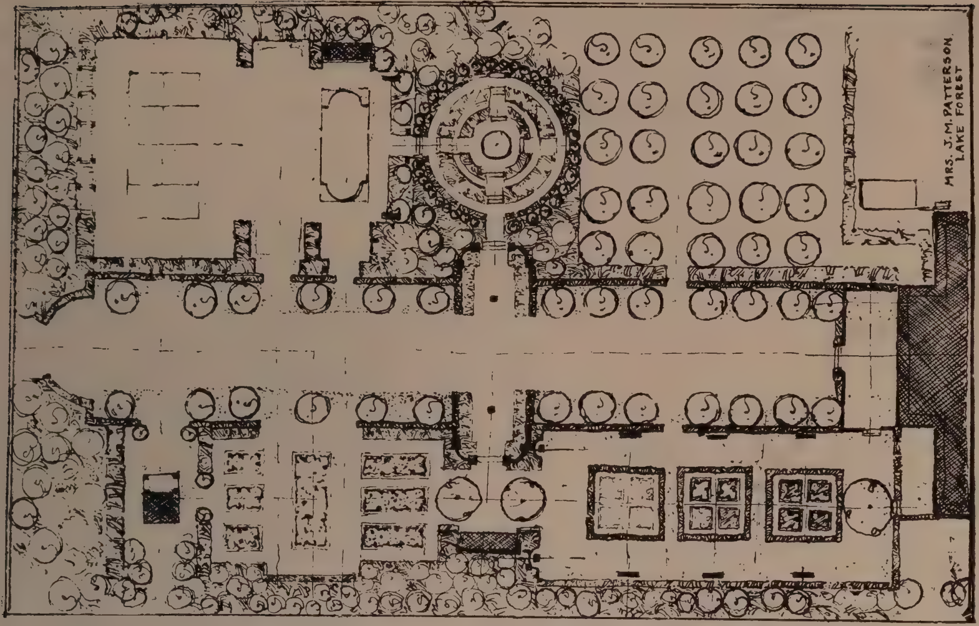
PLAN OF ESTATE OF T. E. DONNELLEY, ESQ., LAKE FOREST, ILLINOIS
Howard Shaw, Architect
Gardens by Howard Shaw and H. R. White



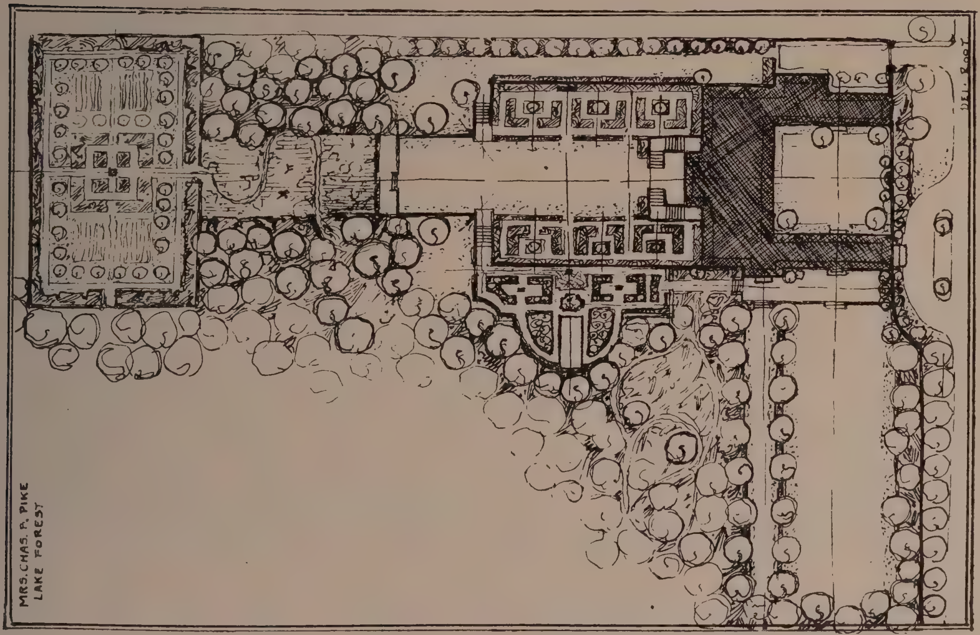
VEGETABLE GARDEN, ESTATE OF T. E. DONNELLEY, ESQ., LAKE FOREST, ILLINOIS
Howard Shaw, Architect. Gardens by Howard Shaw and H. R. White



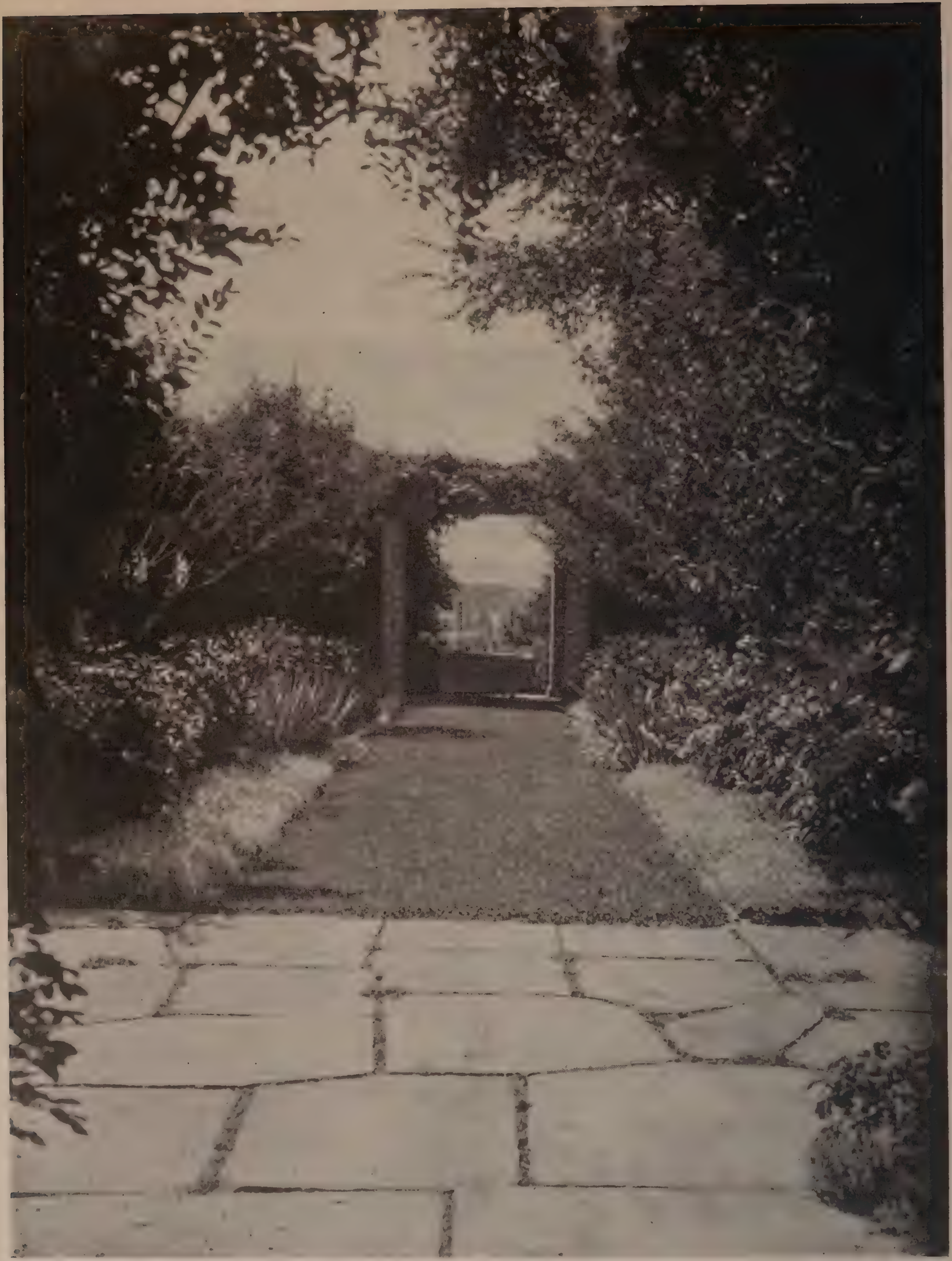
Vegetable Garden and Rest House
ESTATE OF MRS. EDITH ROCKEFELLER McCORMICK, LAKE FOREST, ILLINOIS
Charles Platt, Architect and Landscape Architect. Phelps Wyman, Collaborating



PLAN OF ESTATE OF MRS. J. M. PATTERSON, LAKE FOREST, ILLINOIS
Howard Shaw, Architect
Ralph Rodney Root, Landscape Architect



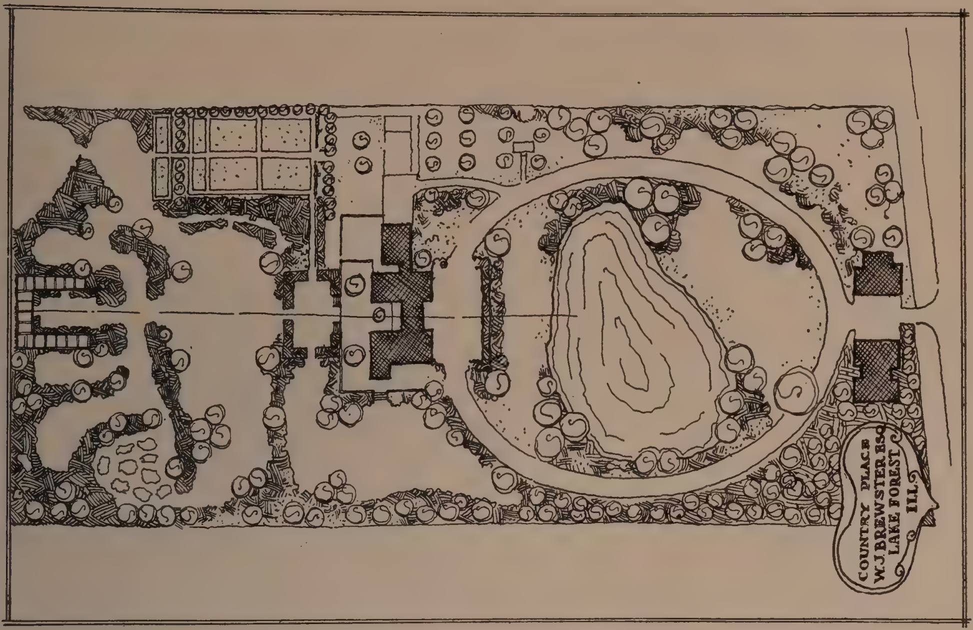
PLAN OF ESTATE OF MRS. CHARLES A. PIKE, LAKE FOREST, ILLINOIS
Robert Work, Architect
Ralph Rodney Root, Landscape Architect



The gardens give vista to the natural landscape

RESIDENCE OF WALTER J. BREWSTER, ESQ., LAKE FOREST, ILLINOIS

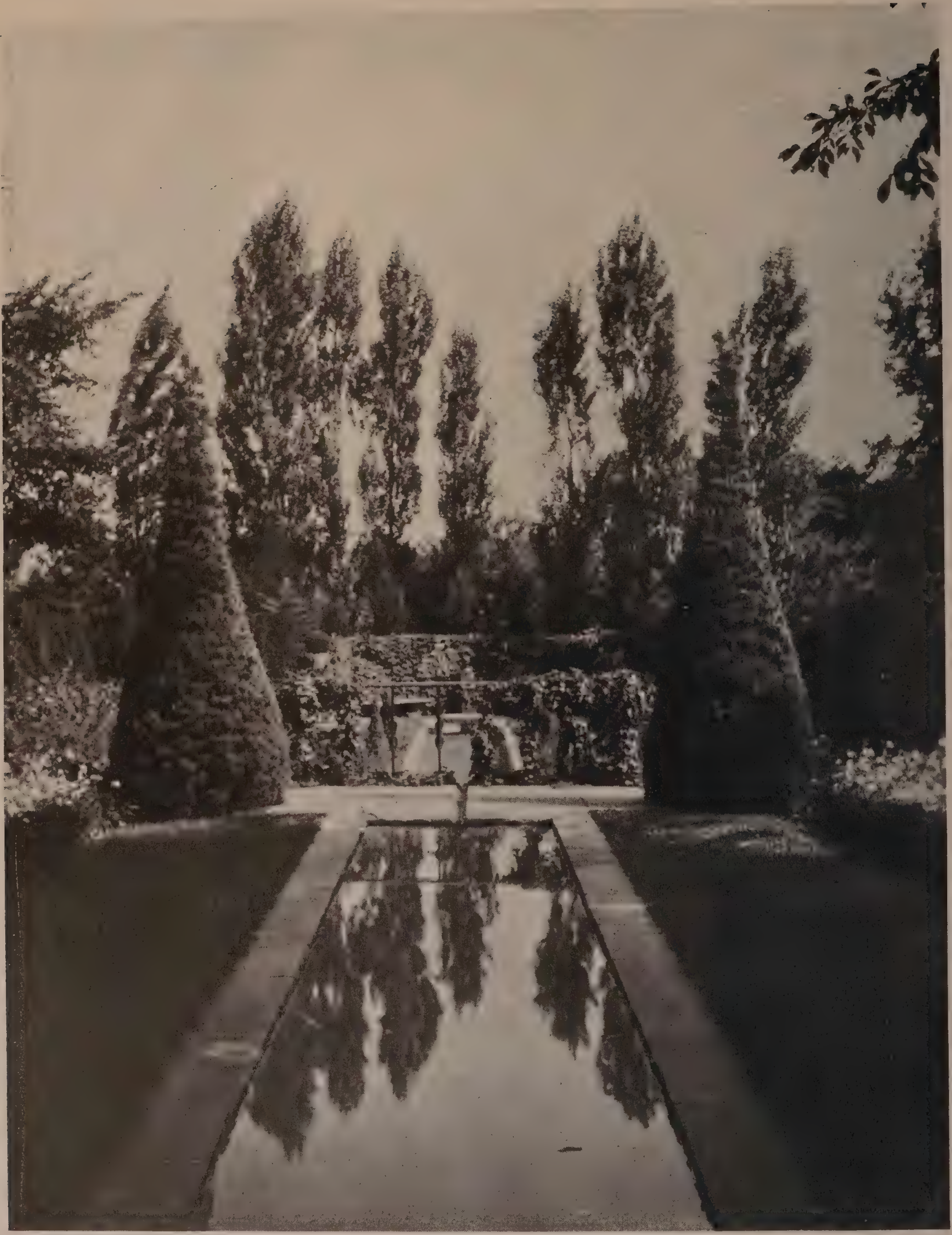
Howard Shaw, Architect
Mrs. Walter J. Brewster, Landscape Gardening



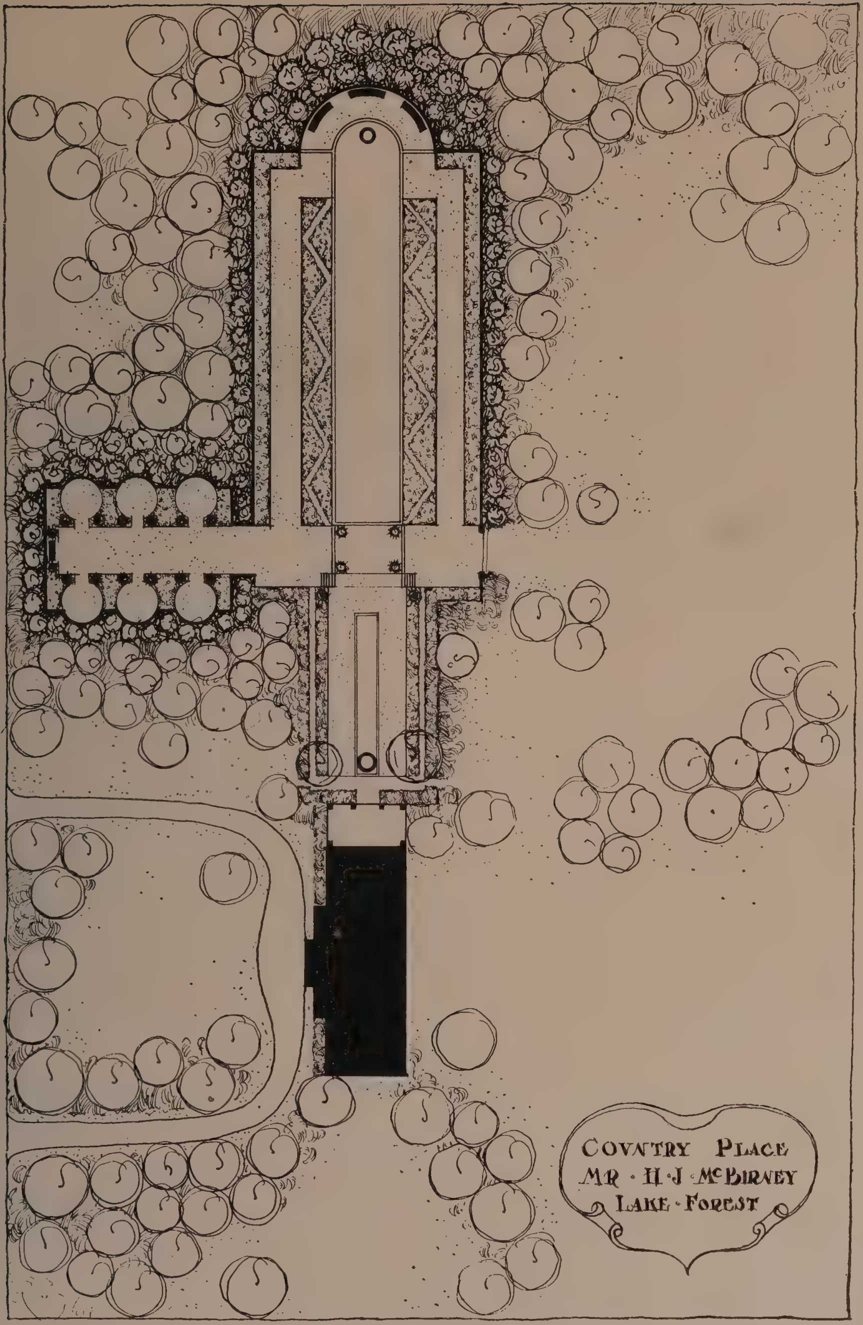
PLAN OF ESTATE OF WALTER J. BREWSTER, ESQ., LAKE FOREST, ILLINOIS
Howard Shaw, Architect
Mrs. Walter J. Brewster, Landscape Gardening

by climatic and soil conditions and our design by desire for space and breadth of view, have brought about a type of estate development that is fast becoming peculiar to this one section of the country.

The organization of the several areas that compose a country place has been carefully thought out, and we have a well working plan with divisions into entrance way, lawns, gardens and service portions. The strong lines and masses of the plan, determined by principles of utility, furnish a basic design upon which the many details that go to make up a modern country home can be arranged. The entourage of ample open and wooded areas, with the house and its terraces, gardens and courts forming the focal point from the main vistas and itself the principal viewpoint looking out through the vistas, gives a certain magnificence and grandeur that one finds in the gardens of the Renaissance. In emphasis of dominant view, our designers have kept the elements of the garden reduced to a minimum, with the result that we achieve not only an harmonious relationship with the surrounding landscape but obtain an effect of pleasing simplicity as well.

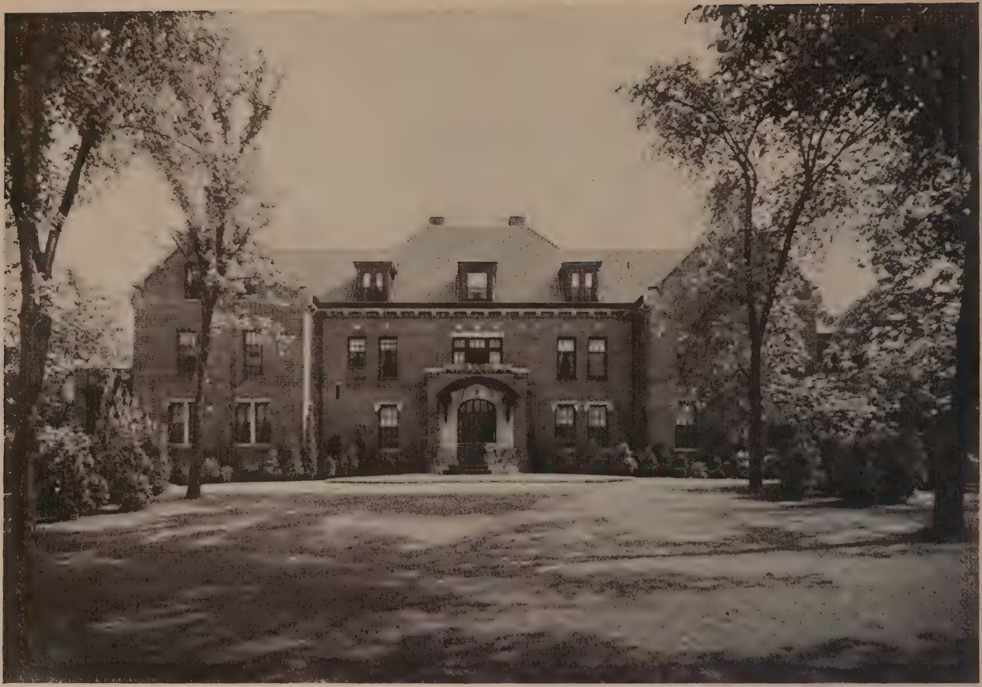


Water Garden
ESTATE OF H. J. McBIRNEY, ESQ., LAKE FOREST, ILLINOIS
Howard Shaw, Architect
Planting by Rose Nichols, Landscape Architect

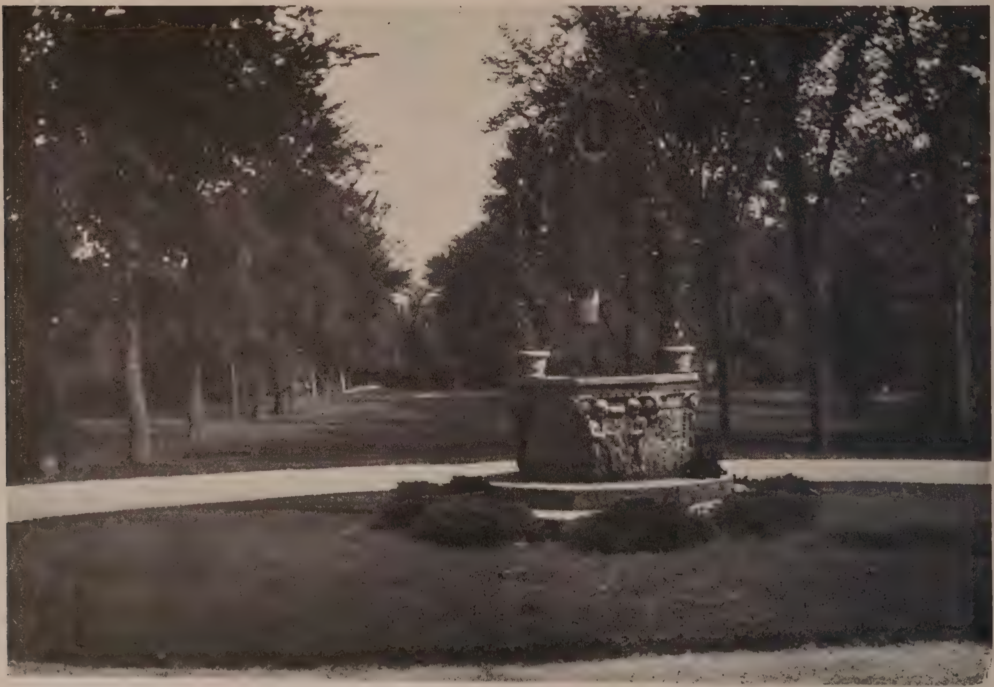


The Architectural Record *January, 1924*

PLAN OF ESTATE OF H. J. McBIRNEY, ESQ., LAKE FOREST, ILLINOIS
Howard Shaw, Architect
Planting by Rose Nichols, Landscape Architect



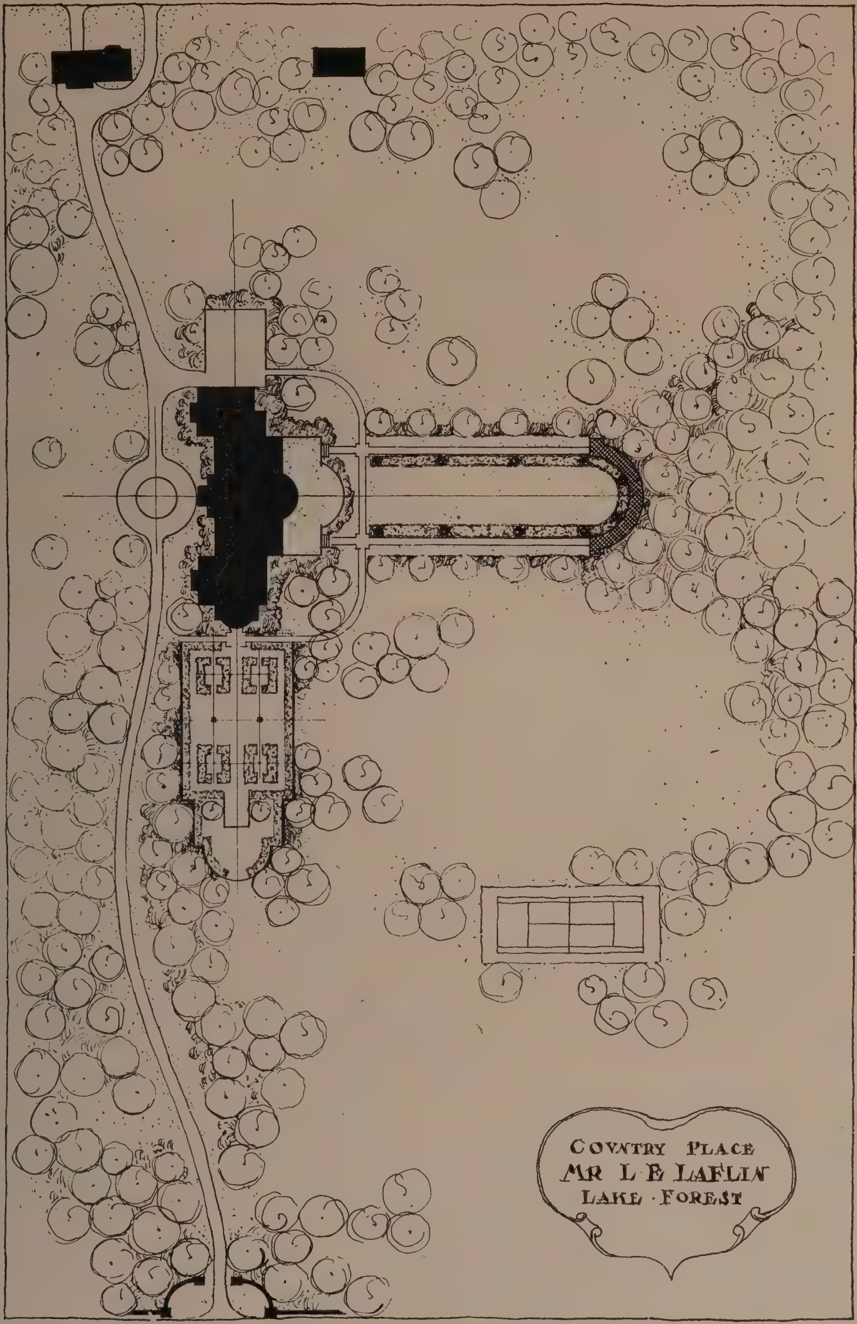
Residence



View from house entrance

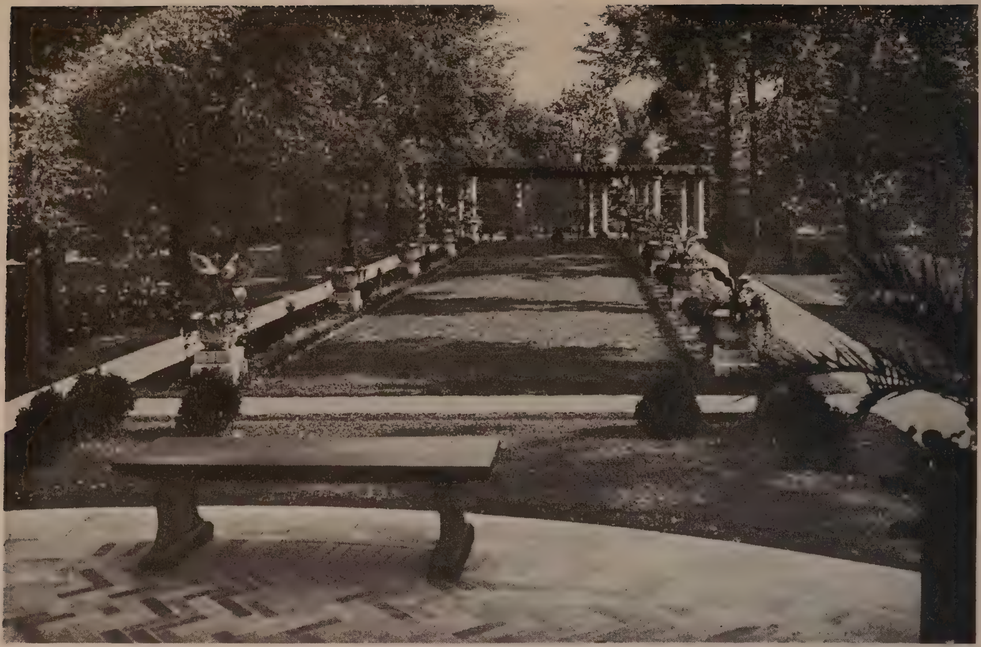
RESIDENCE OF L. E. LAFLIN, ESQ., LAKE FOREST, ILLINOIS

Robert D. Kohn, Architect. Rose Nichols, Landscape Architect

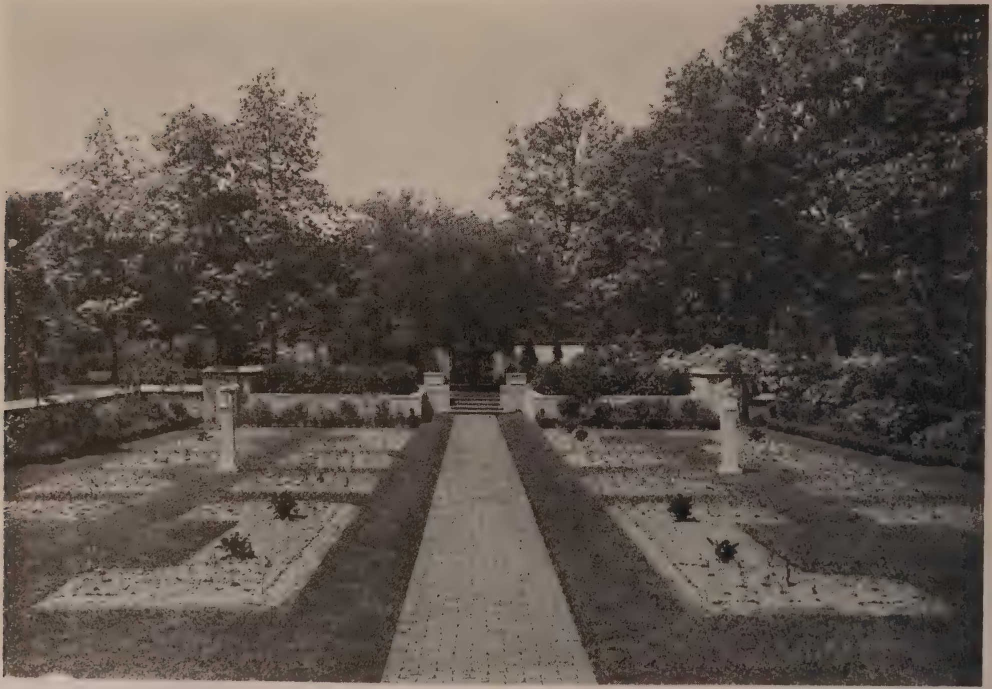


The Architectural Record *January,* 1924

PLAN OF ESTATE OF L. E. LAFLIN, ESQ., LAKE FOREST, ILLINOIS
Robert D. Kohn, Architect. Rose Nichols, Landscape Architect



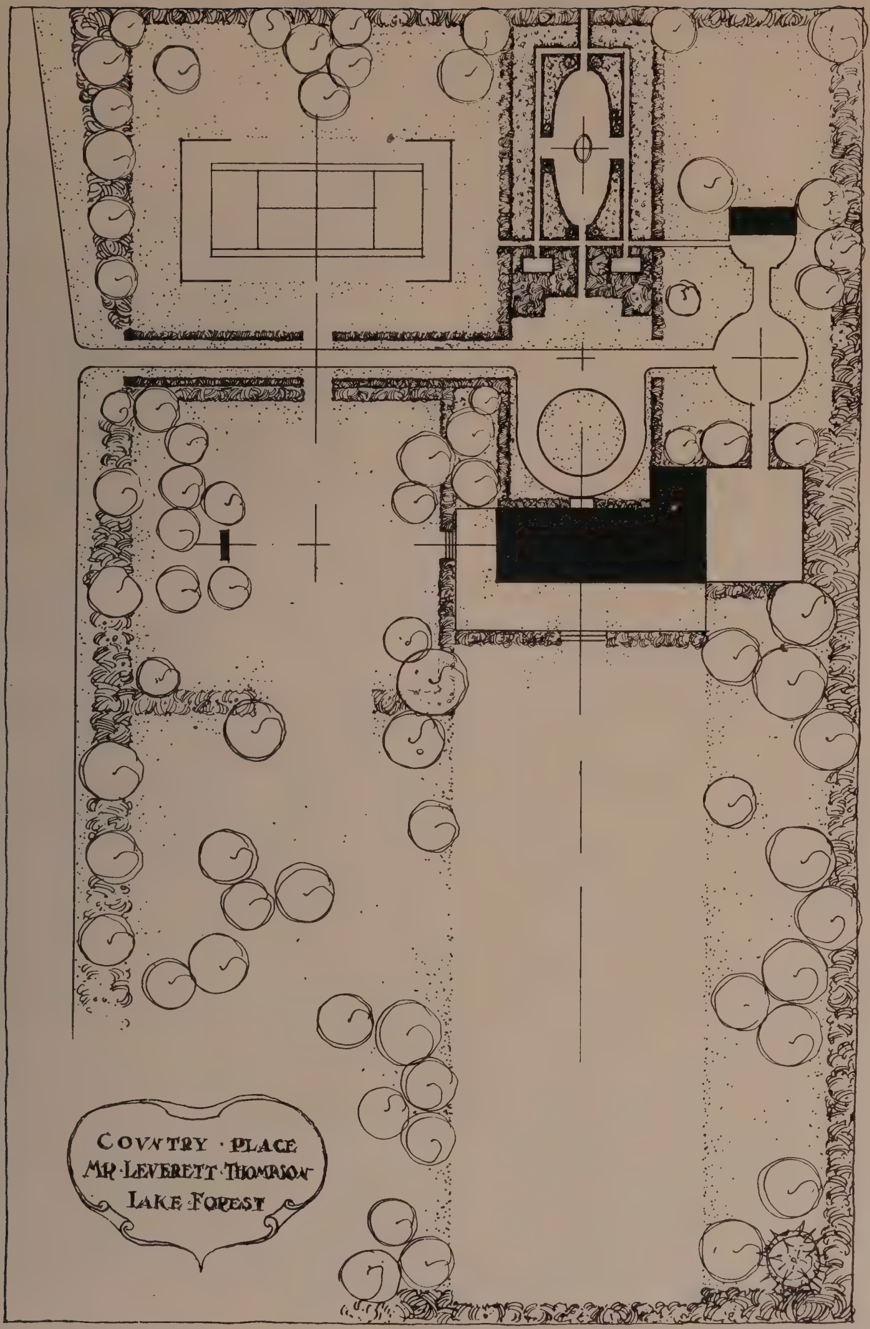
Formal Garden



Flower Garden

ESTATE OF L. E. LAFLIN, ESQ., LAKE FOREST, ILLINOIS

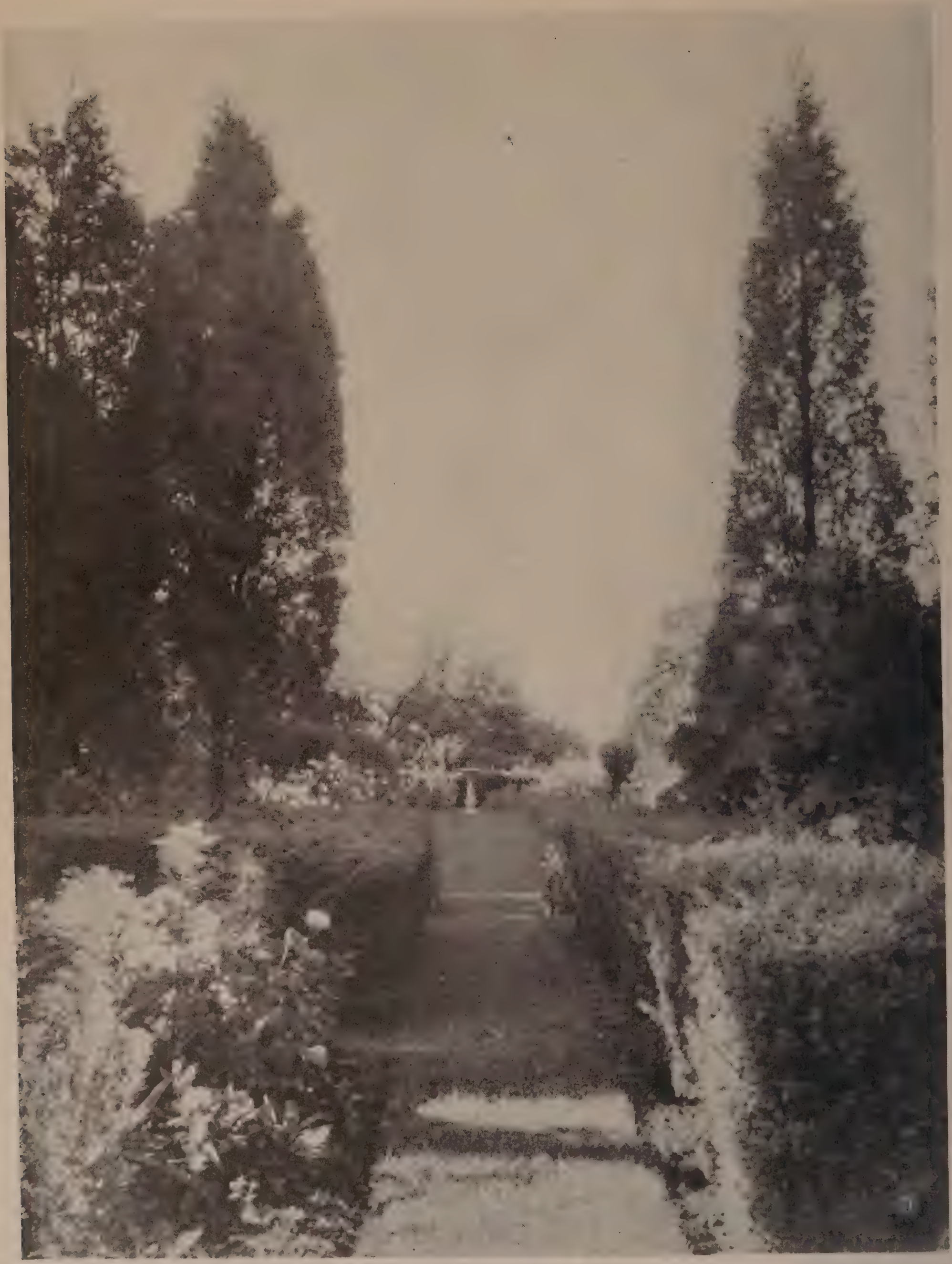
Robert D. Kohn, Architect Rose Nichols, Landscape Architect



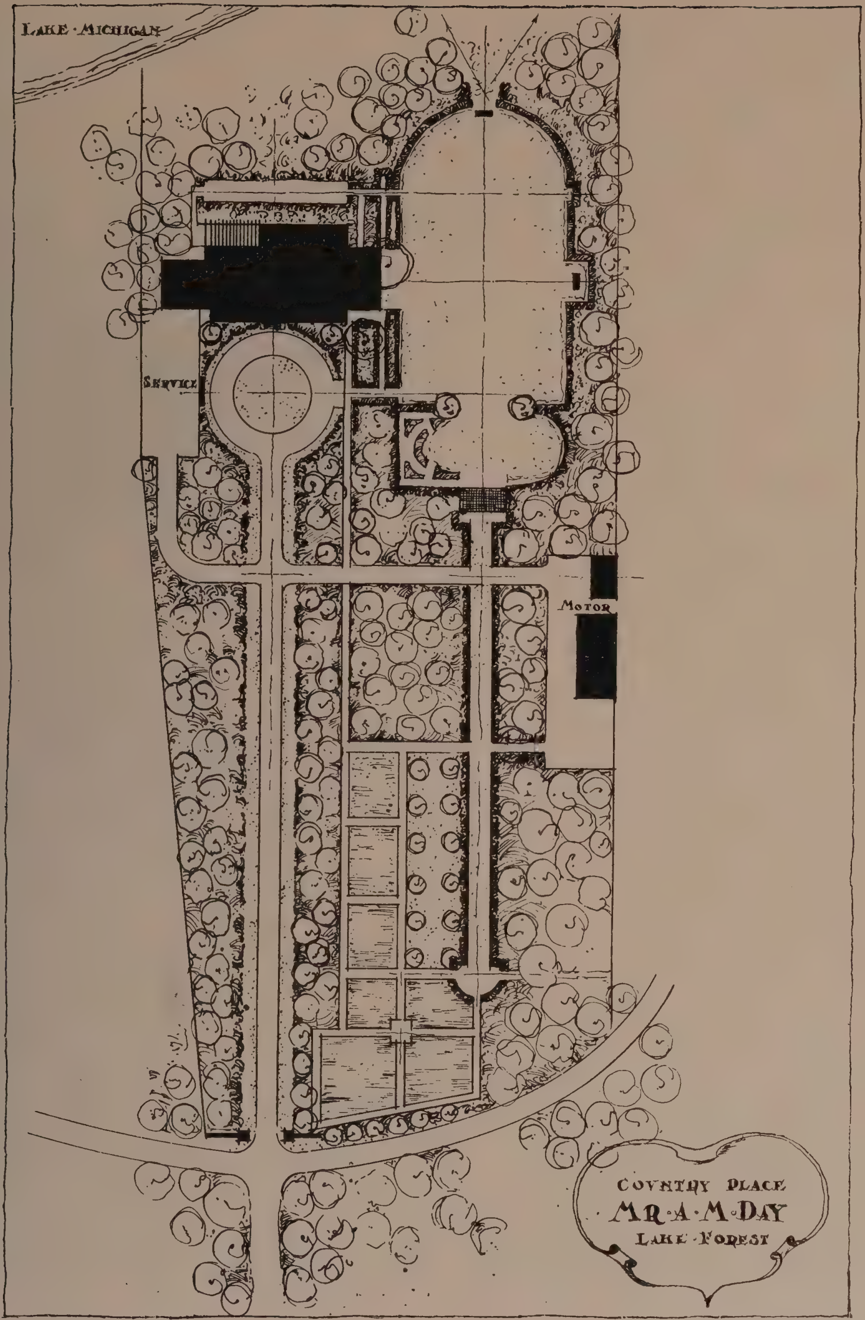
PLAN OF ESTATE OF LEVERETT THOMPSON, ESQ., LAKE FOREST, ILLINOIS

Howard Shaw, Architect

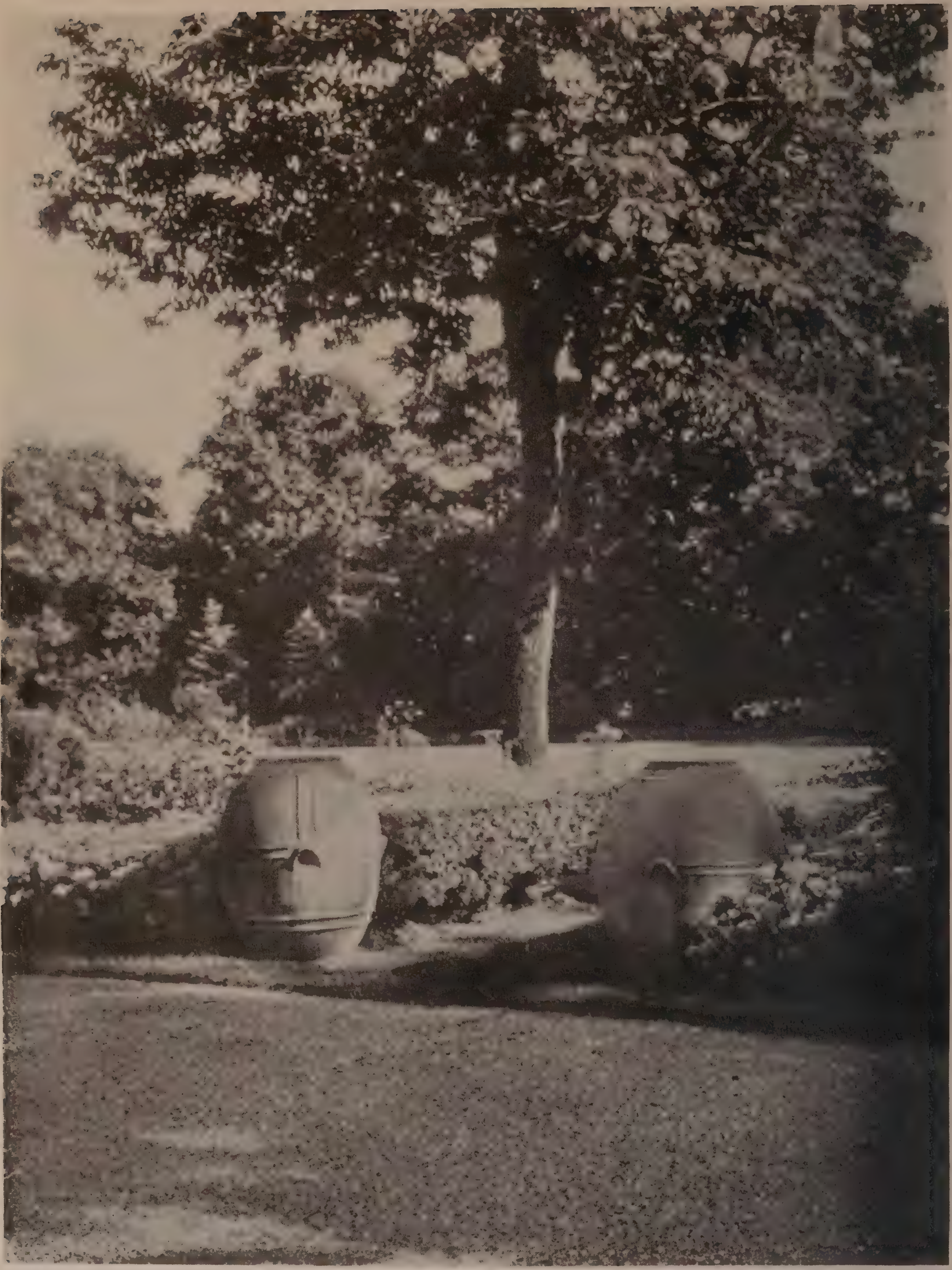
Charles Platt, Landscape Architect. Rose Nichols, Planting



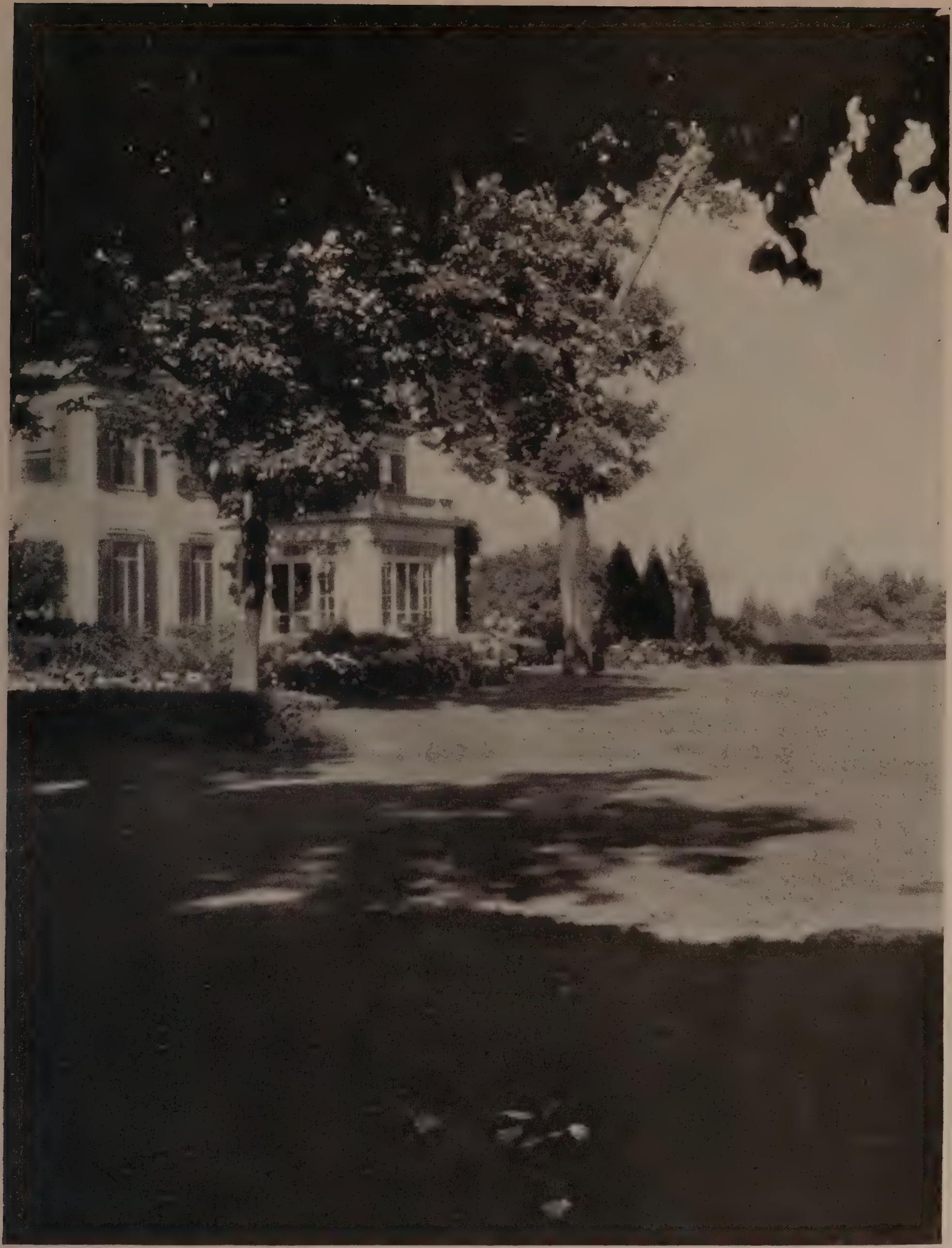
Flower Garden
ESTATE OF A. M. DAY, ESQ., LAKE FOREST, ILLINOIS
James Gamble Rogers, Architect and Landscape Architect



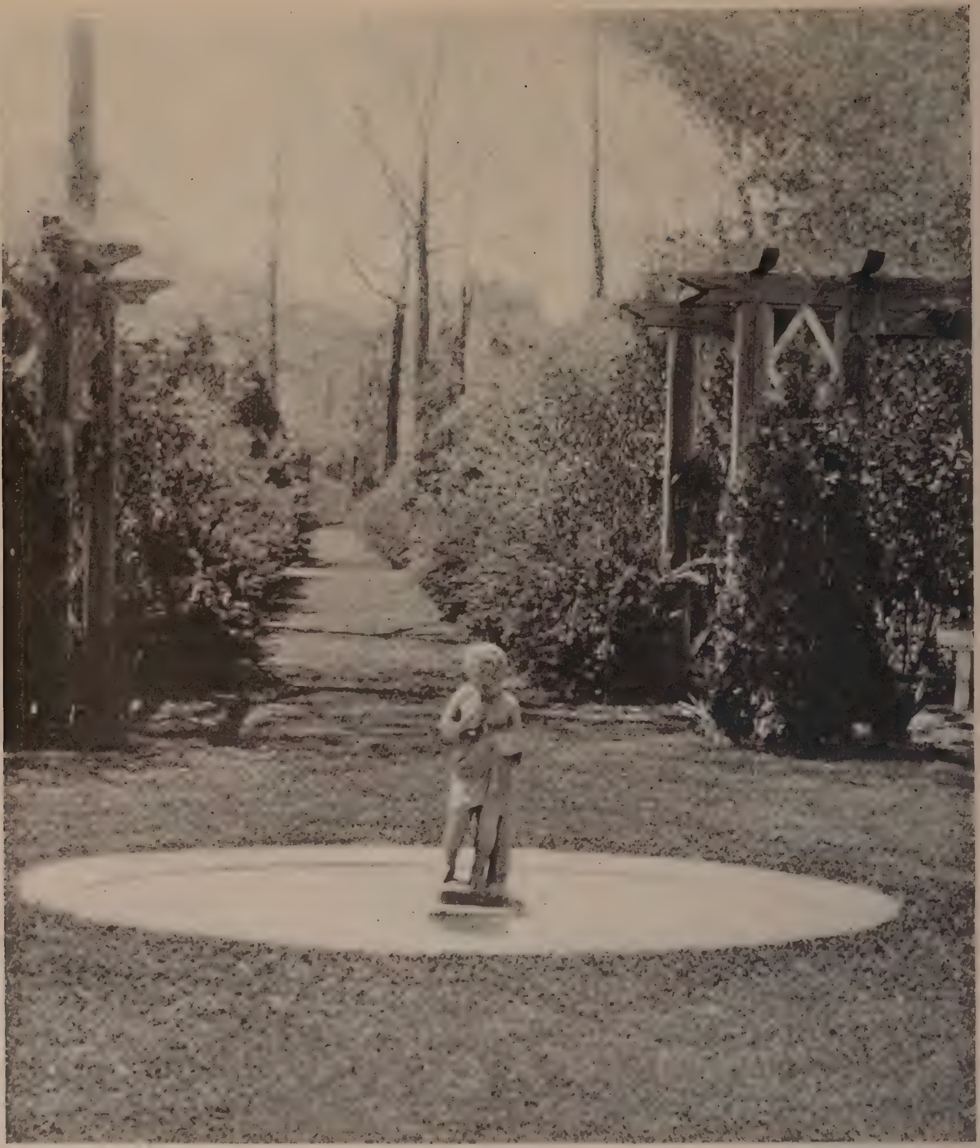
PLAN OF ESTATE OF A. M. DAY, ESQ., LAKE FOREST, ILLINOIS
James Gamble Rogers, Architect and Landscape Architect



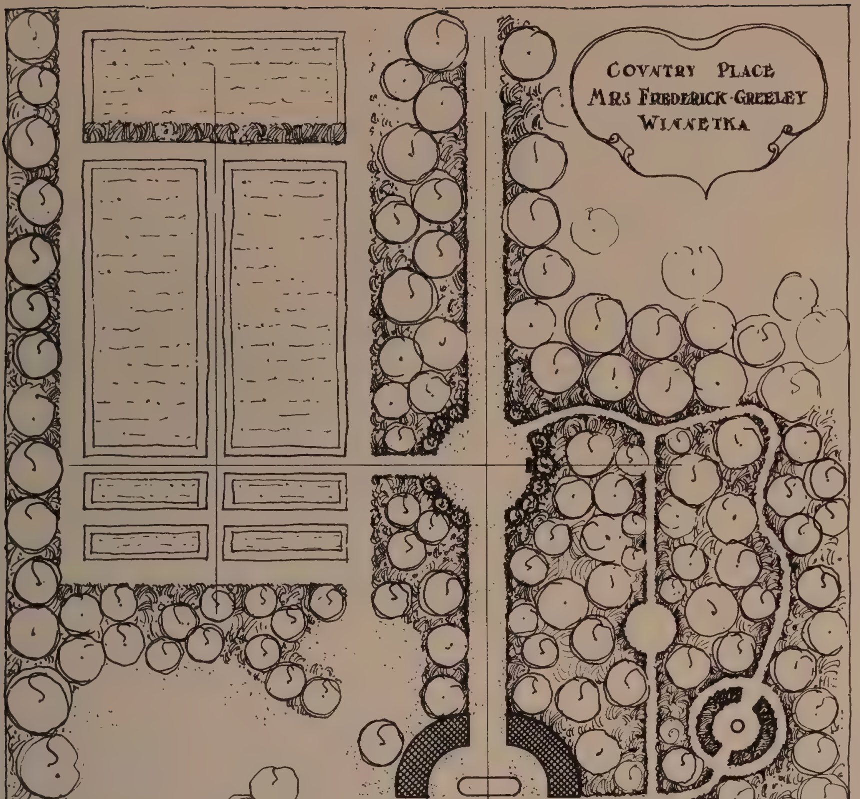
Garden and lawn from motor turn
ESTATE OF A. M. DAY, ESQ., LAKE FOREST, ILLINOIS
James Gamble Rogers, Architect and Landscape Architect



Residence from south lawn
ESTATE OF A. M. DAY, ESQ., LAKE FOREST, ILLINOIS
James Gamble Rogers, Architect and Landscape Architect



ESTATE OF MRS. FREDERICK GREELEY, WINNETKA, ILLINOIS
Lawrence Buck, Architect



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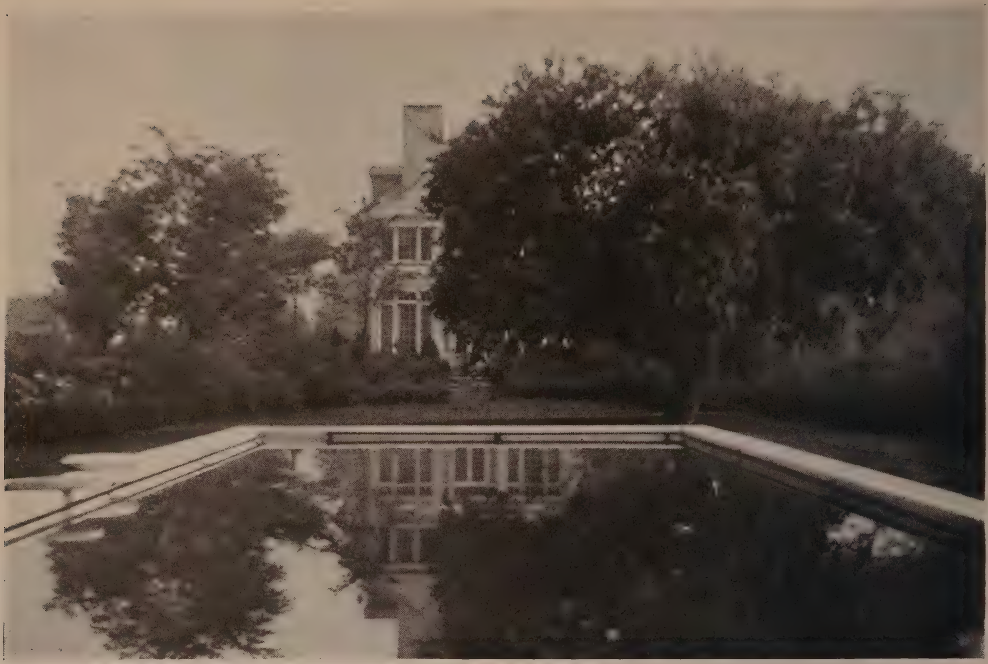
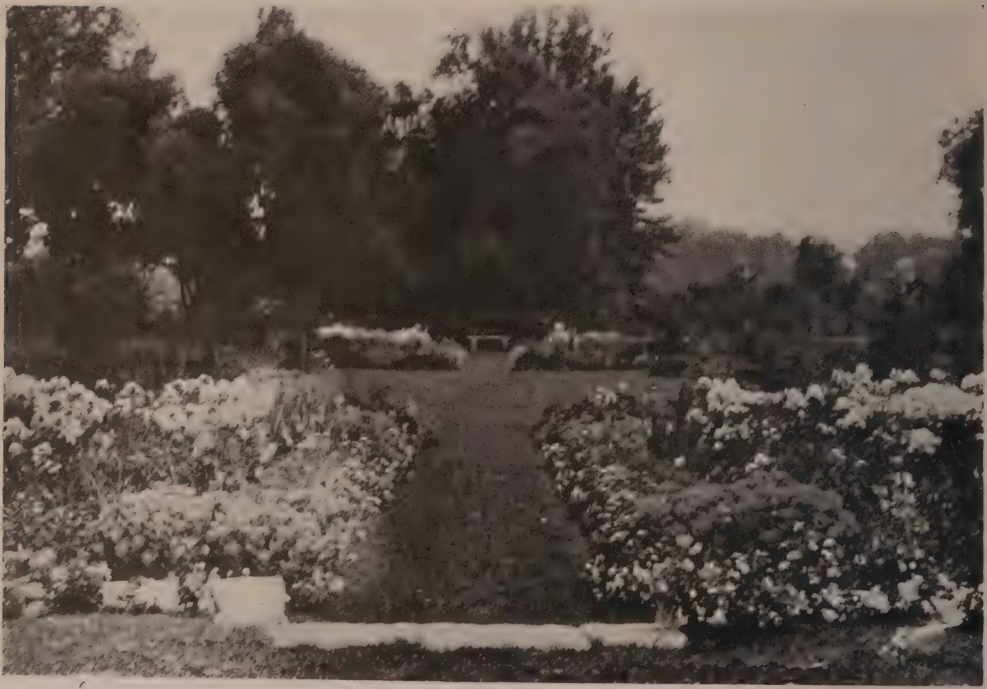


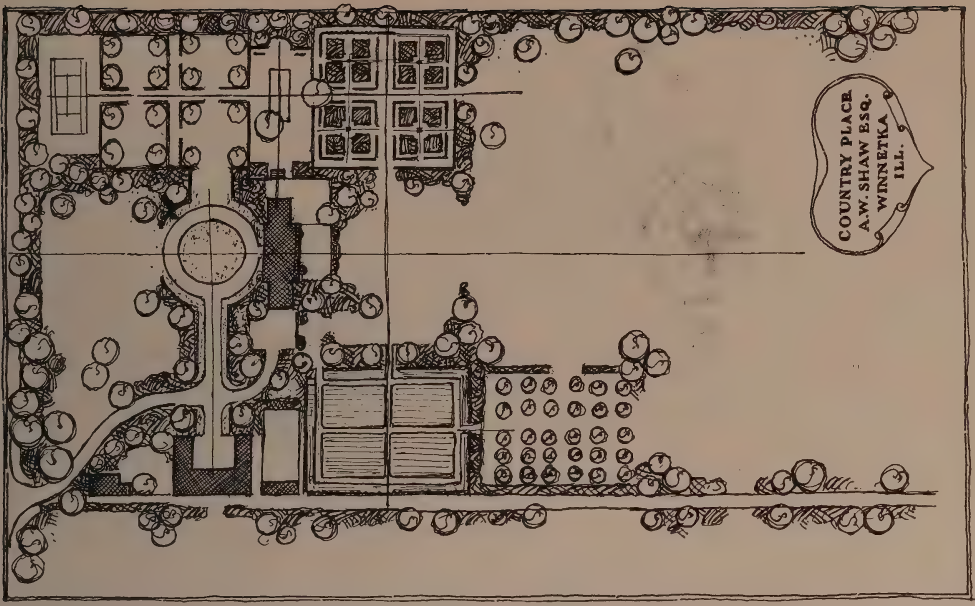
ESTATE OF A. W. SHAW, ESQ., WINNETKA, ILLINOIS

Clark & Walcott, Architects
Root & Hollister, Landscape Architects



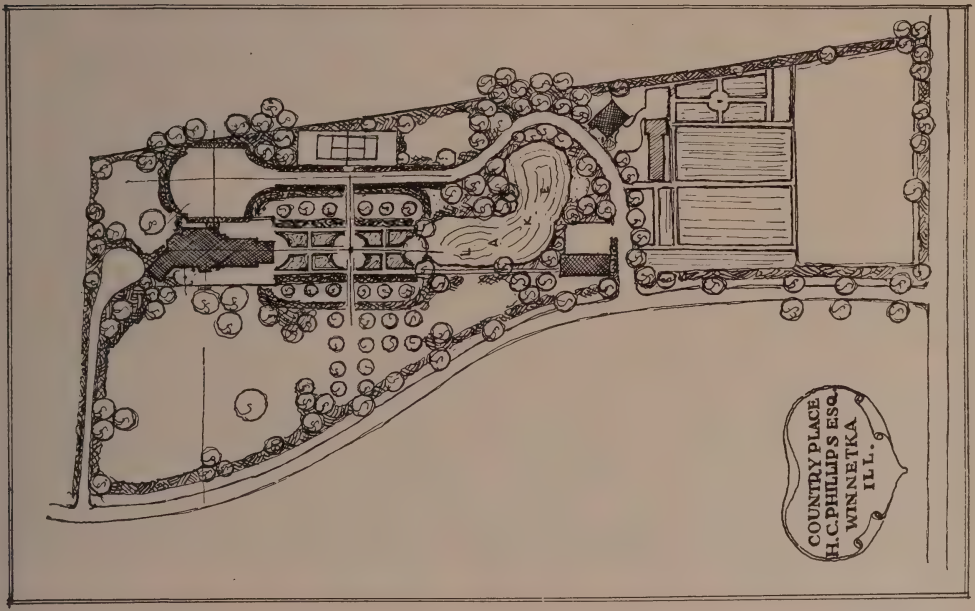
ESTATE OF HOWARD C. PHILLIPS, ESQ., WINNETKA, ILLINOIS

Clark & Walcott, Architects
Root & Hollister, Landscape Architects



PLAN OF ESTATE OF A. W. SHAW, ESQ., WINNETKA, ILLINOIS

Clark & Walcott, Architects
Root & Hollister, Landscape Architects



PLAN OF ESTATE OF HOWARD C. PHILLIPS, ESQ., WINNETKA, ILLINOIS

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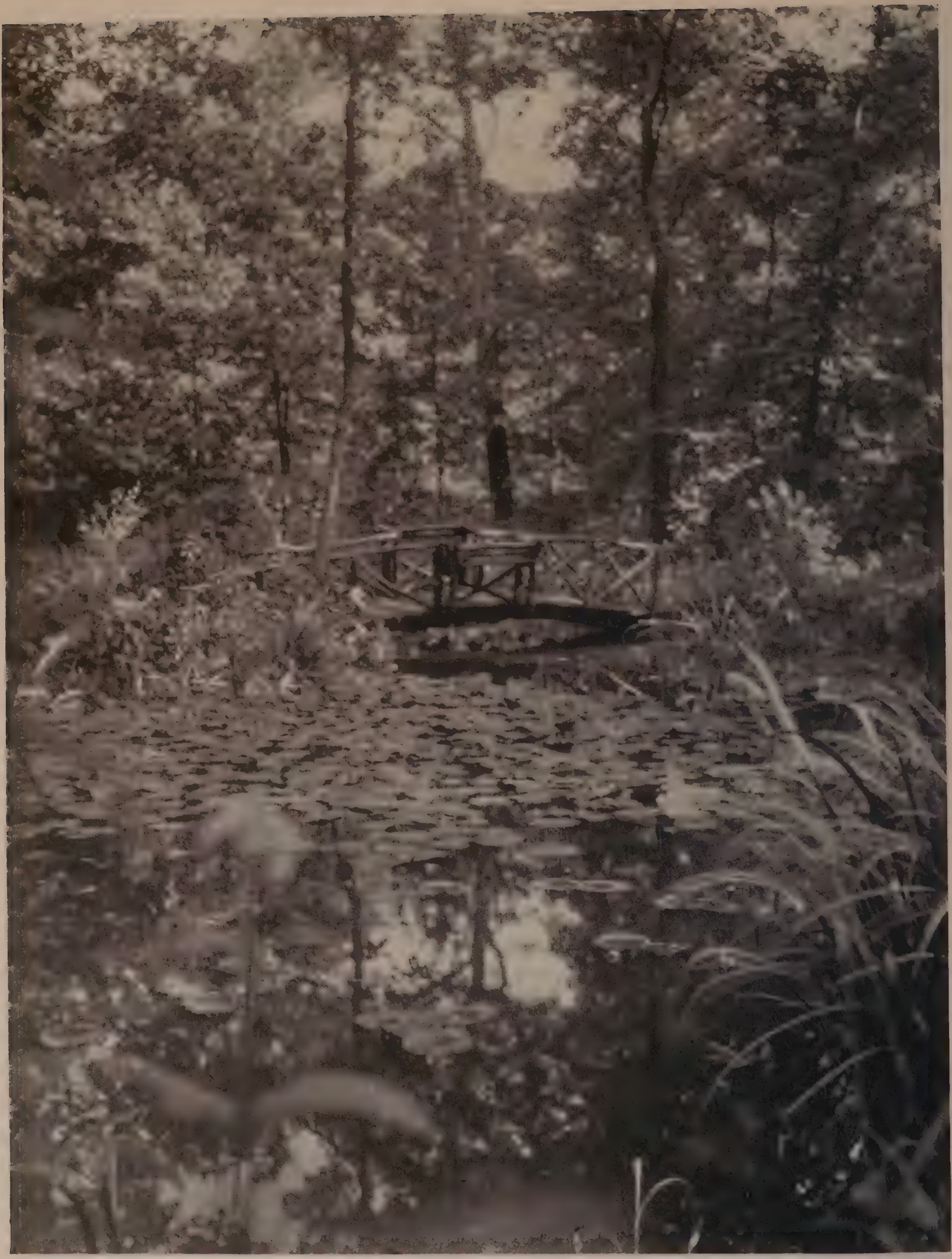
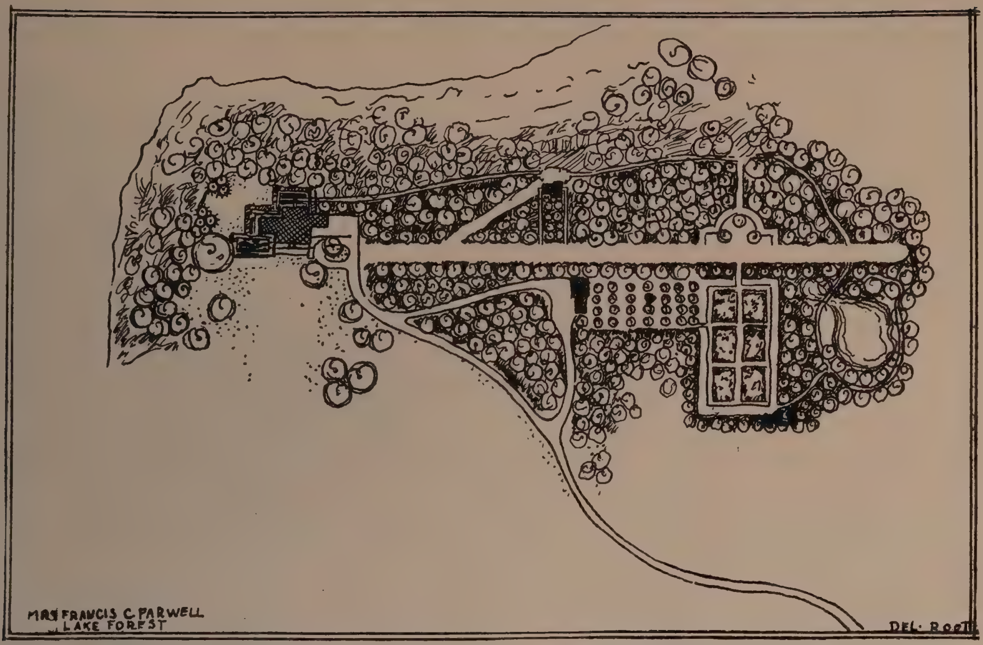
Root & Hollister, Landscape Architects

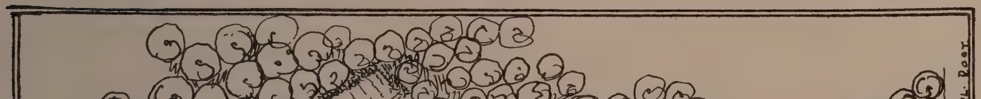


Bog Garden

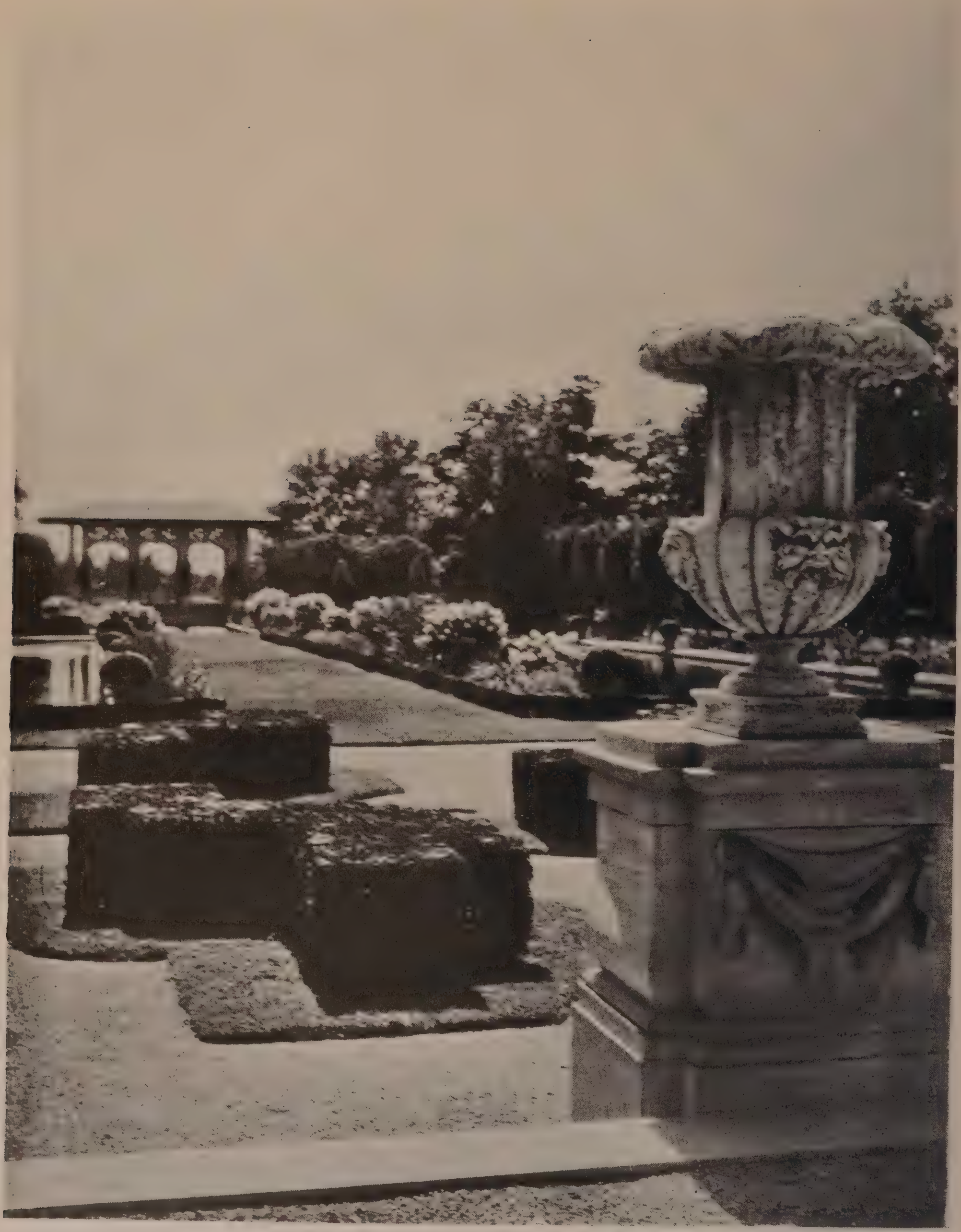
ESTATE OF FRANCIS C. FARWELL, ESQ., LAKE FOREST, ILLINOIS



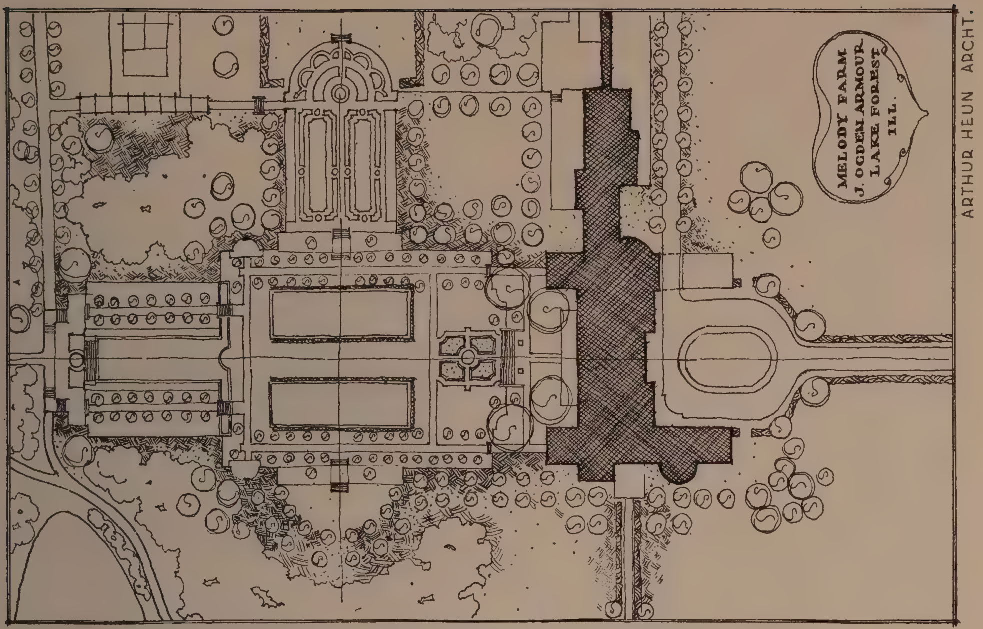
PLAN OF ESTATE OF FRANCIS FARWELL, ESQ., LAKE FOREST, ILLINOIS
Arthur Huen, Architect
Alfred Yeoman, Landscape Architect of Rose Garden



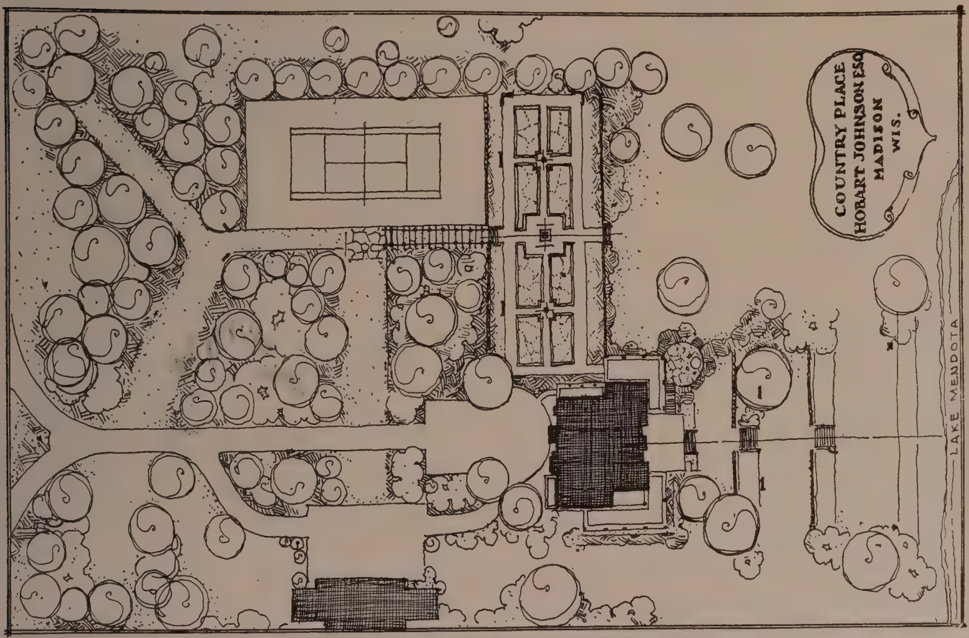
PLAN OF ESTATE OF MRS. C. MORSE ELY, LAKE FOREST, ILLINOIS
H. C. Dangler, Architect



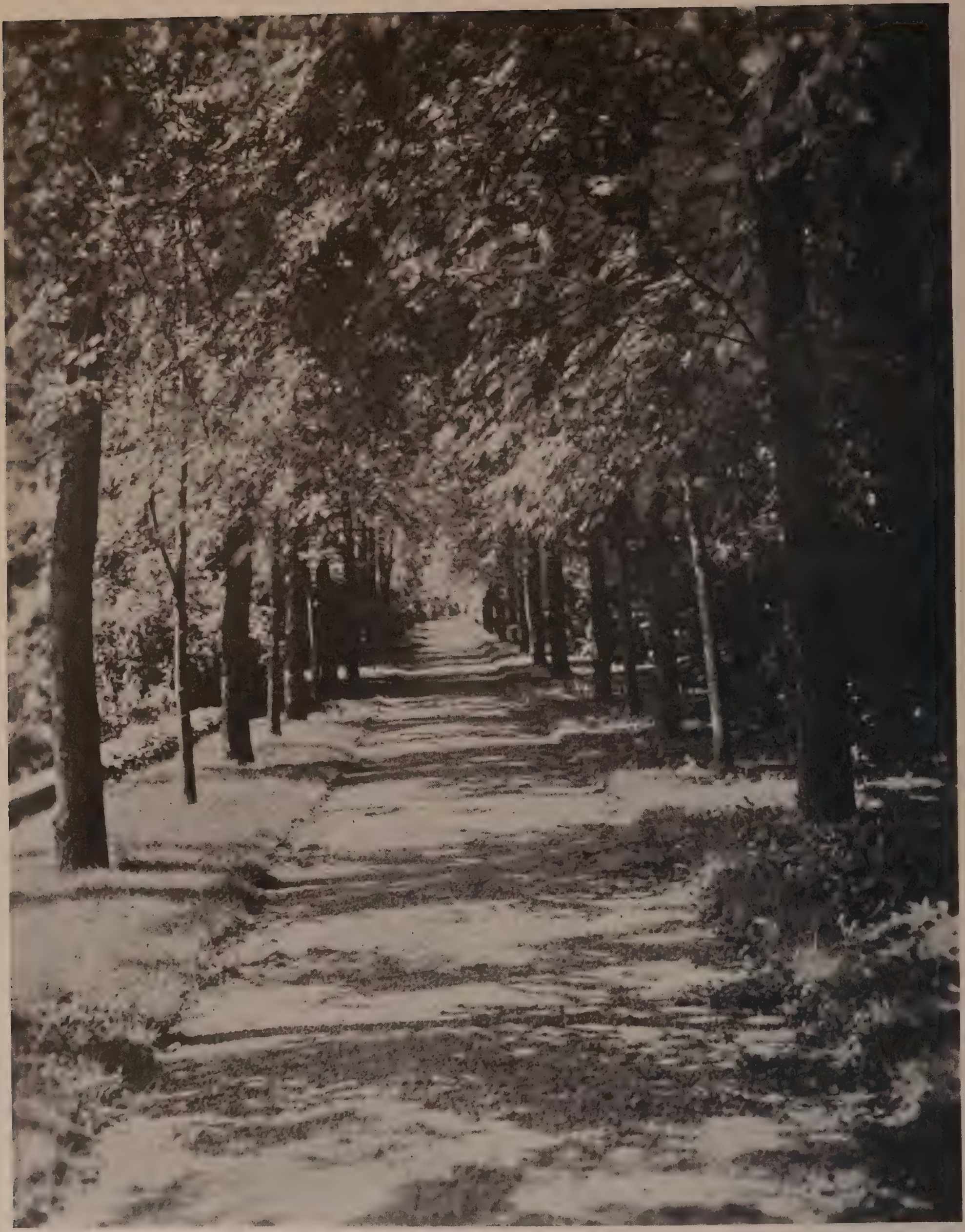
Garden
ESTATE OF J. OGDEN ARMOUR, ESQ., LAKE FOREST, ILLINOIS
Arthur Huen, Architect and Landscape Architect



PLAN OF ESTATE OF J. OGDEN ARMOUR, ESQ., LAKE FOREST, ILLINOIS
Arthur Huen, Architect and Landscape Architect

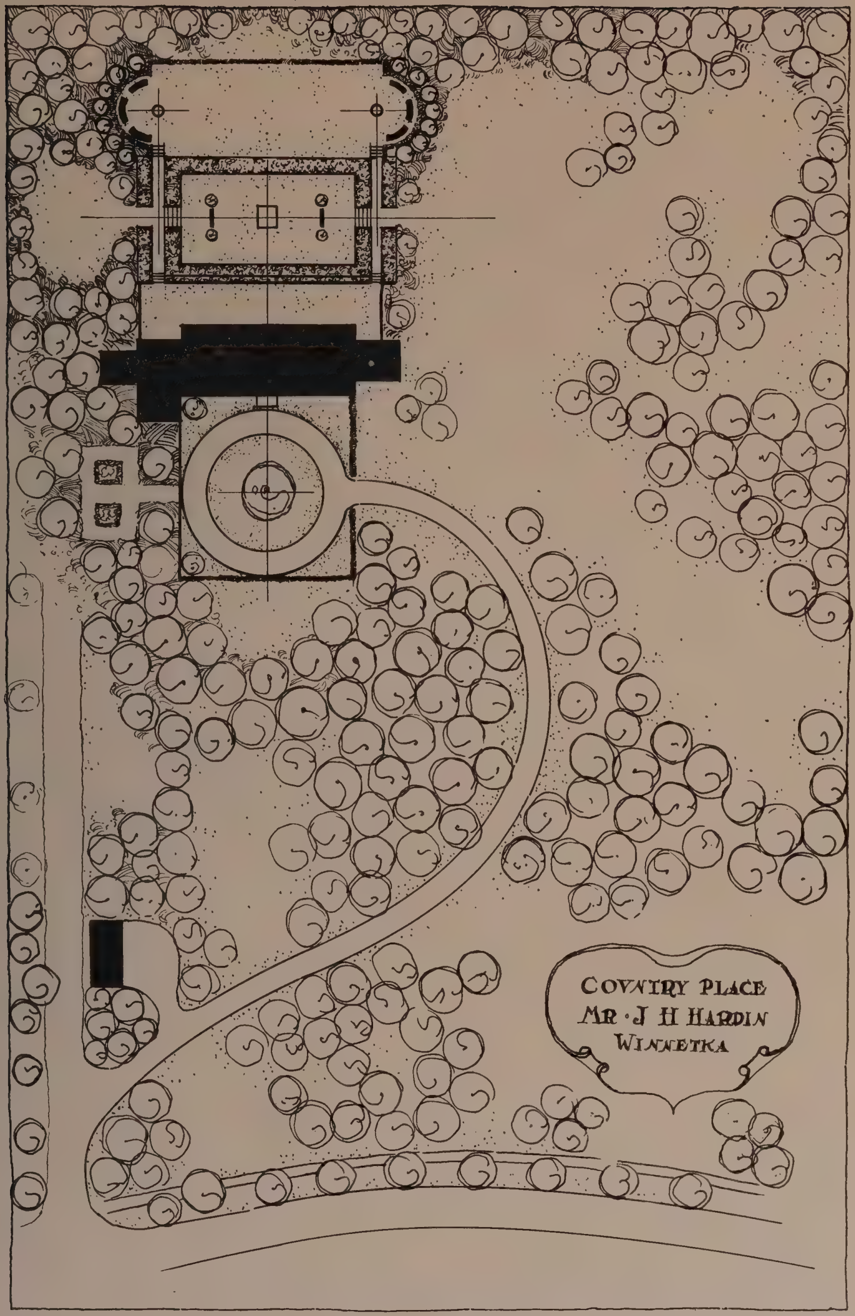


PLAN OF ESTATE OF HOBART JOHNSON, ESQ., MADISON, WISCONSIN
Root & Hollister, Landscape Architects



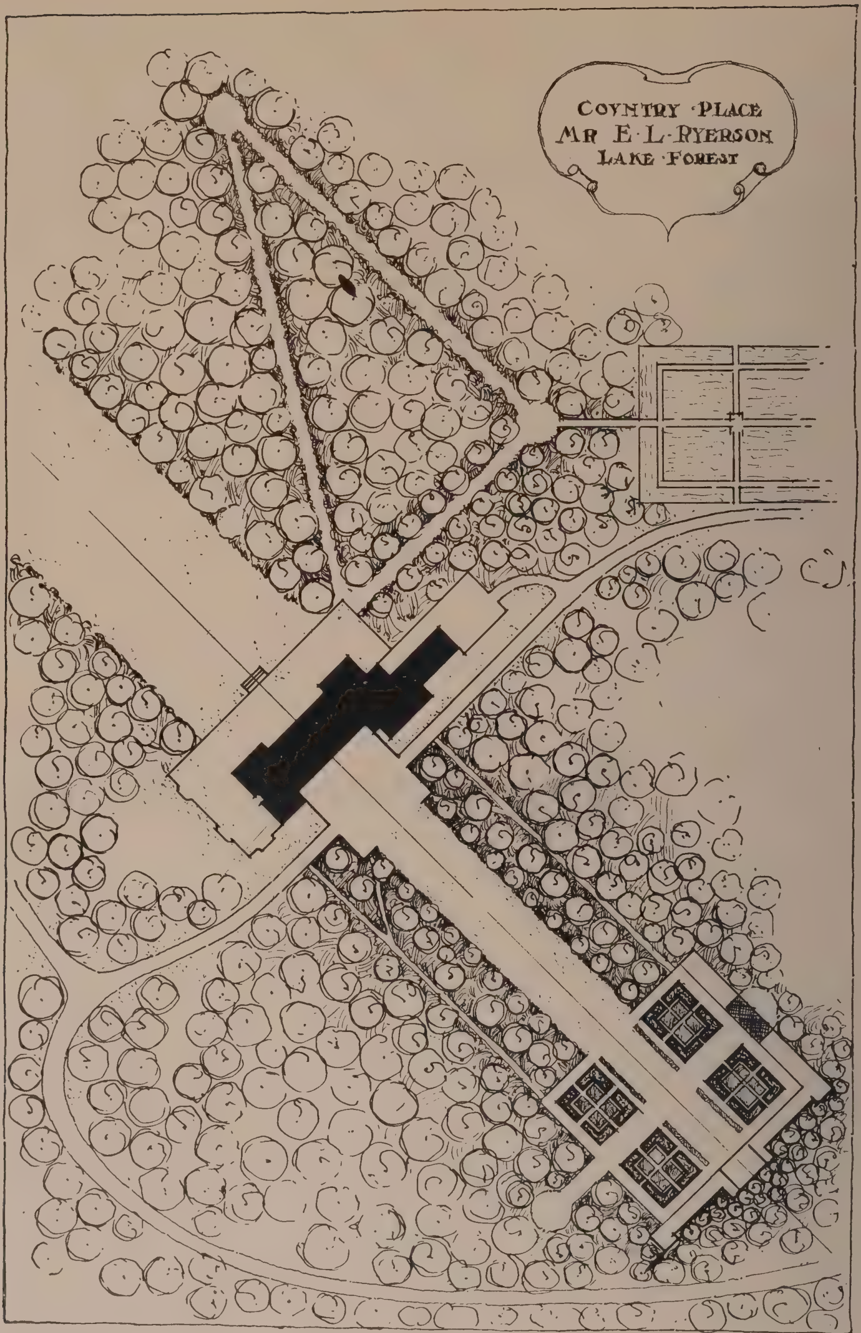
Maple Walk

ESTATE OF J. OGDEN ARMOUR, ESQ., LAKE FOREST, ILLINOIS
Arthur Huen, Architect and Landscape Architect



PLAN OF ESTATE OF J. H. HARDIN, ESQ., WINNETKA, ILLINOIS

Howard Shaw, Architect
Garden Planting by Mrs. J. H. Hardin

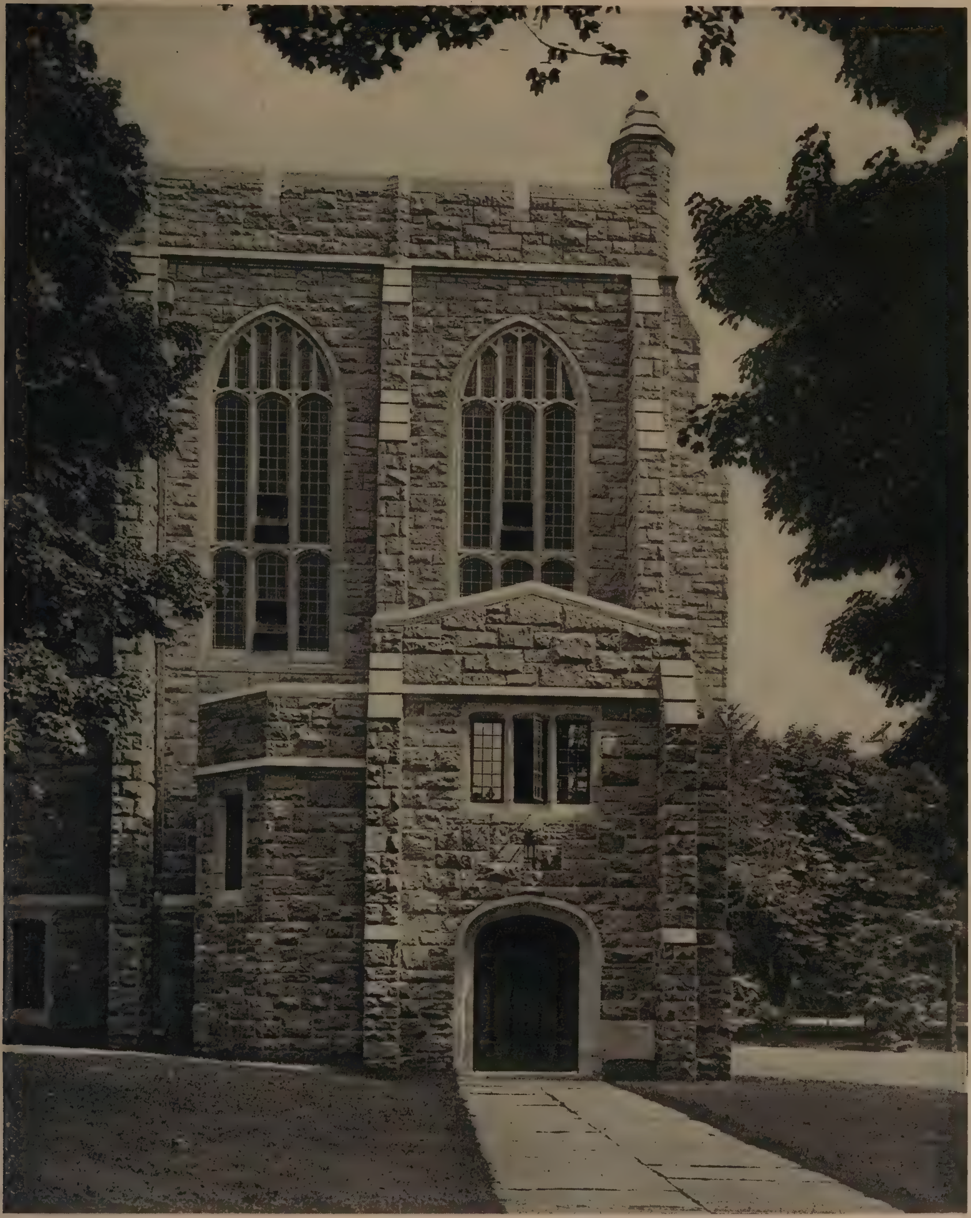


PLAN OF ESTATE OF E. L. RYERSON, ESQ., LAKE FOREST, ILLINOIS

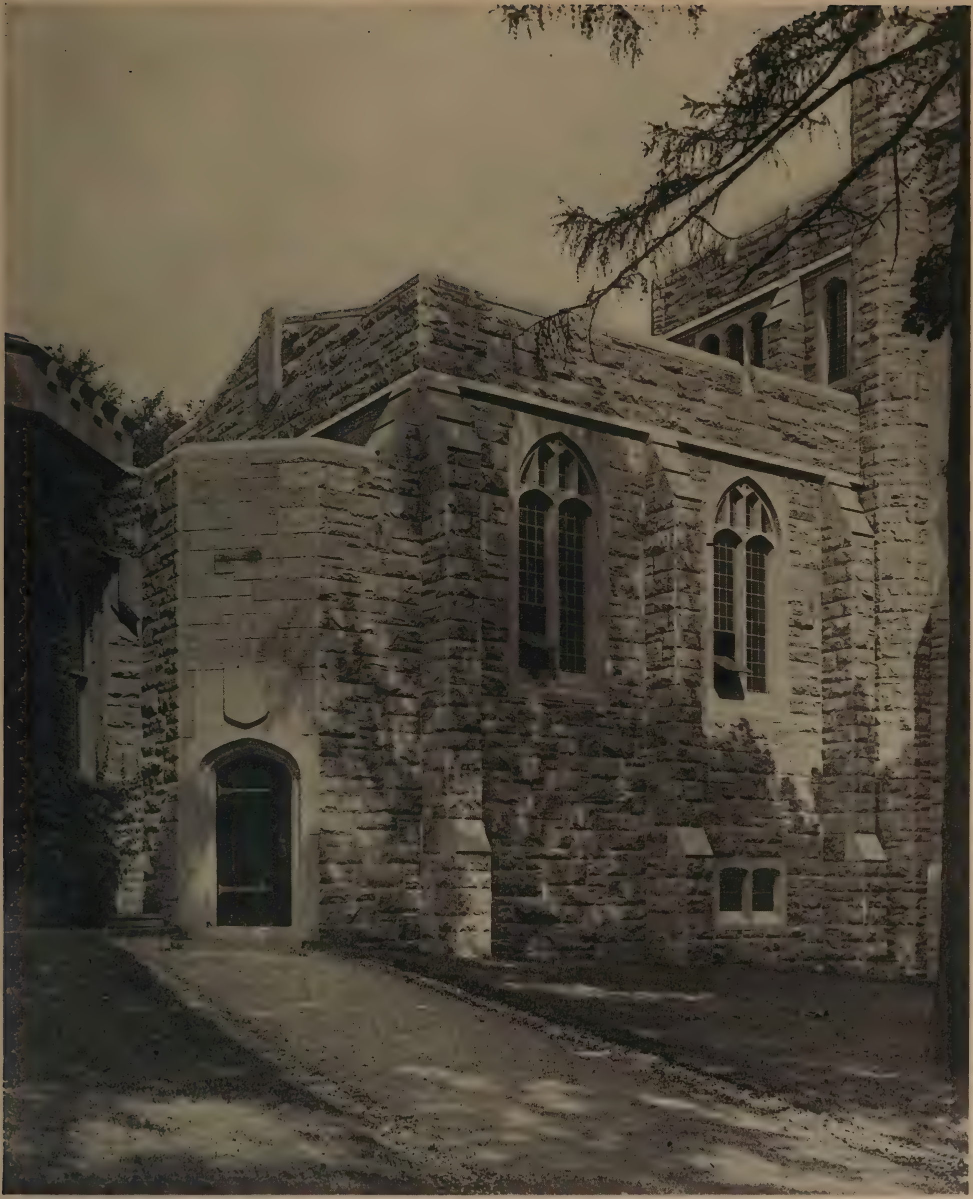
Howard Shaw, Architect
Rose Nichols, Landscape Architect

PORTFOLIO

CVRRENT · ARCHITECTVRE



CHAPEL FOR COLLEGE OF NEW ROCHELLE, NEW ROCHELLE, NEW YORK
Richard H. Dana, Jr., Architect



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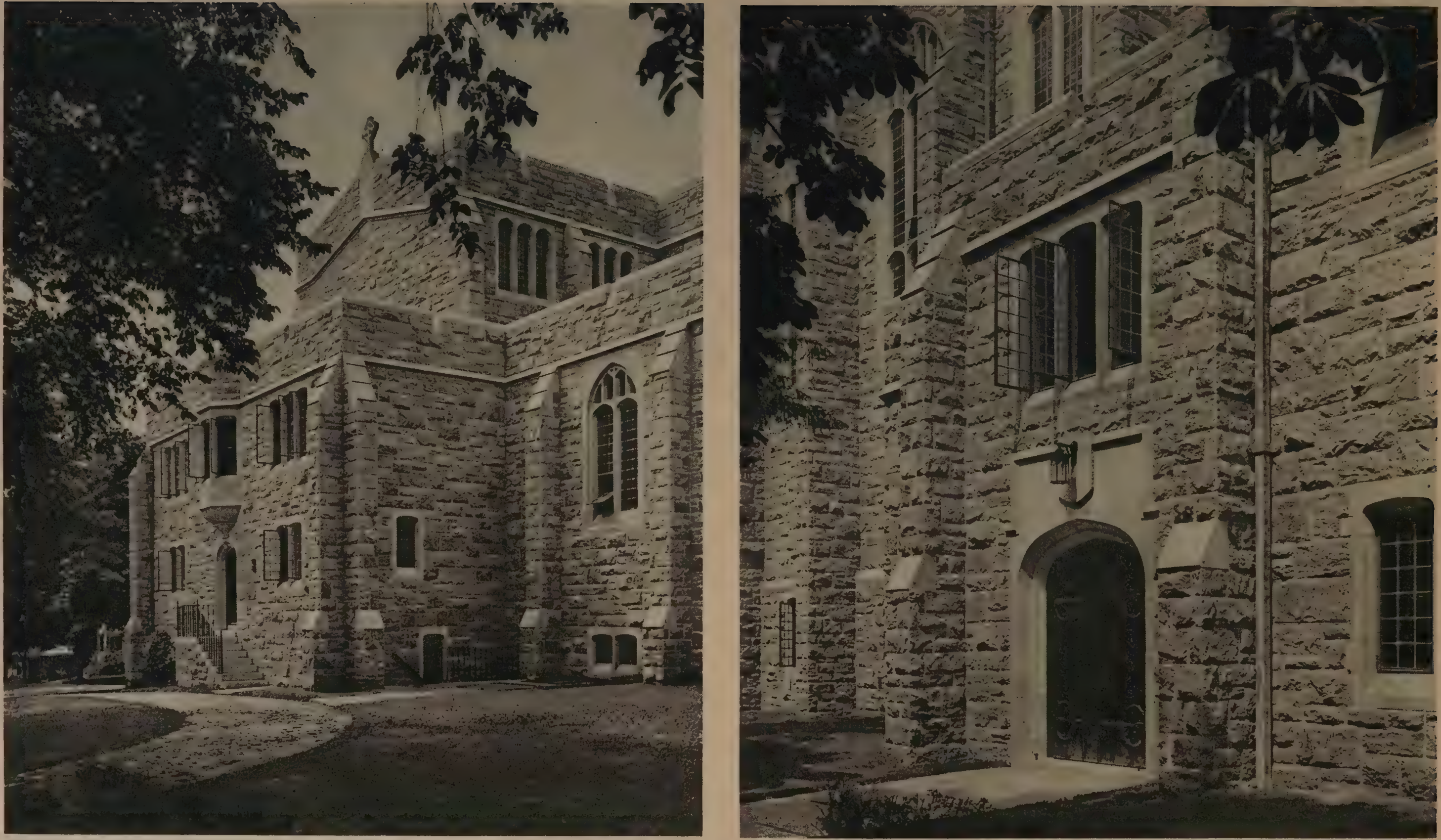

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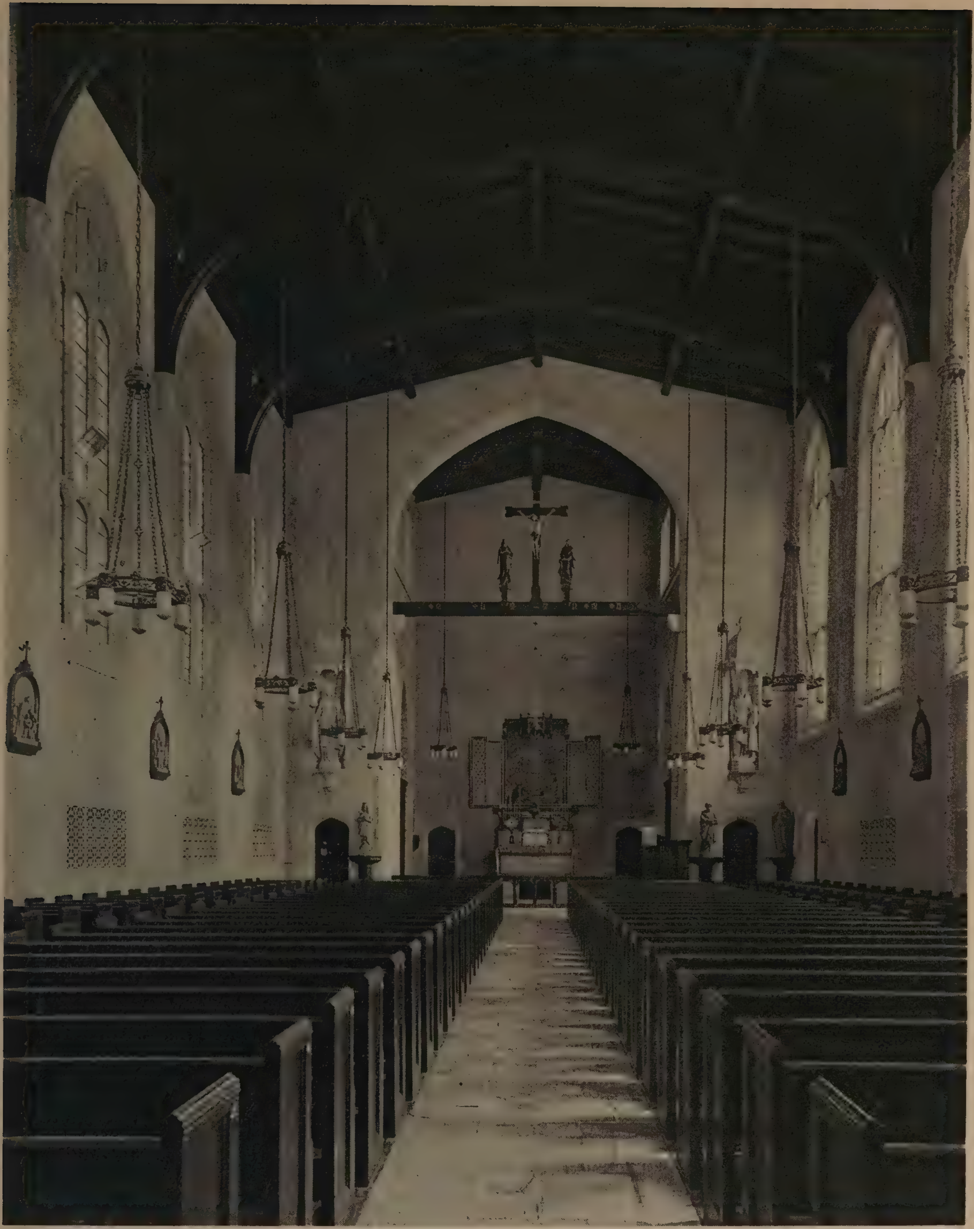

The Architectural Record *January,* 1924

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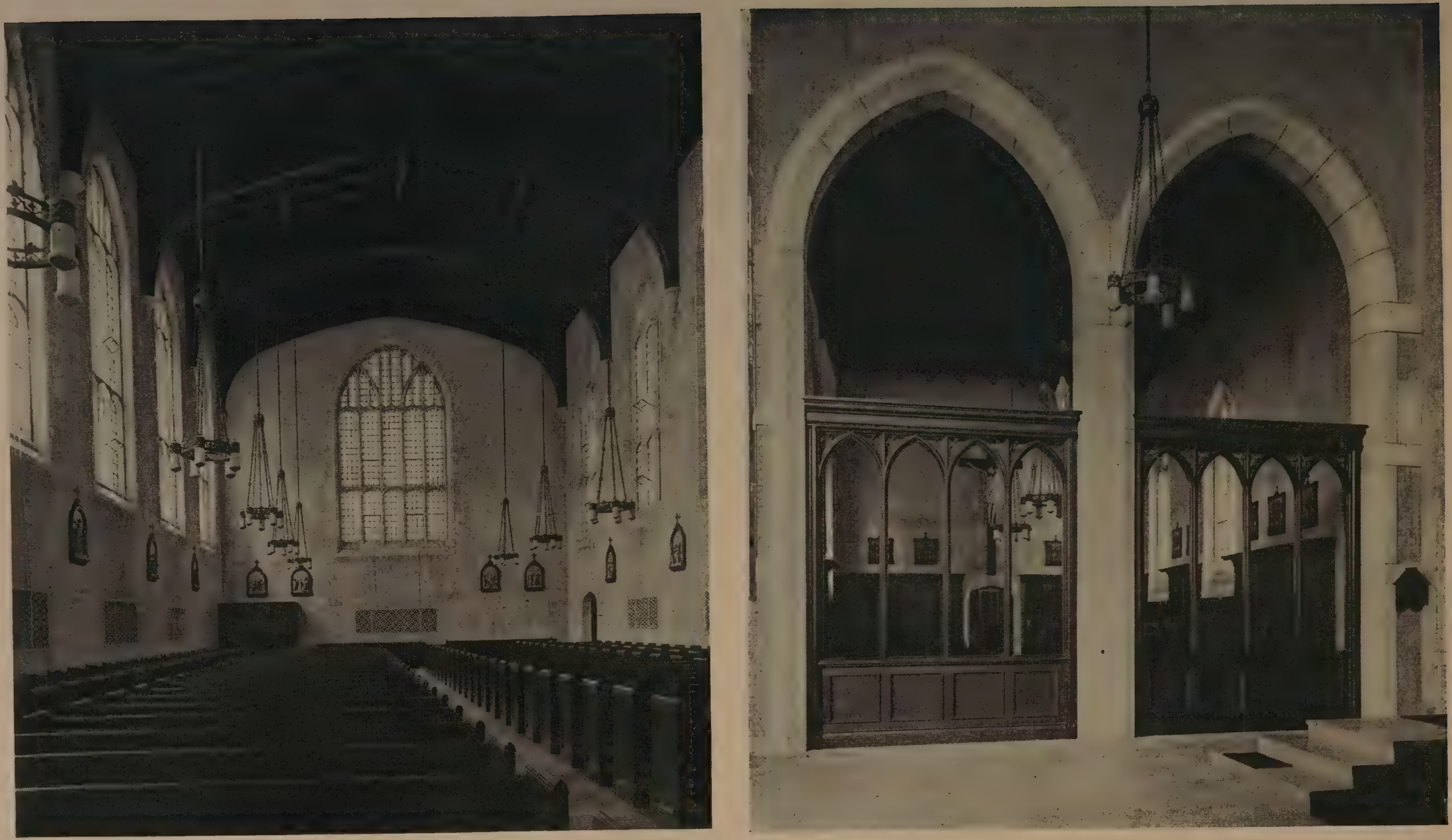

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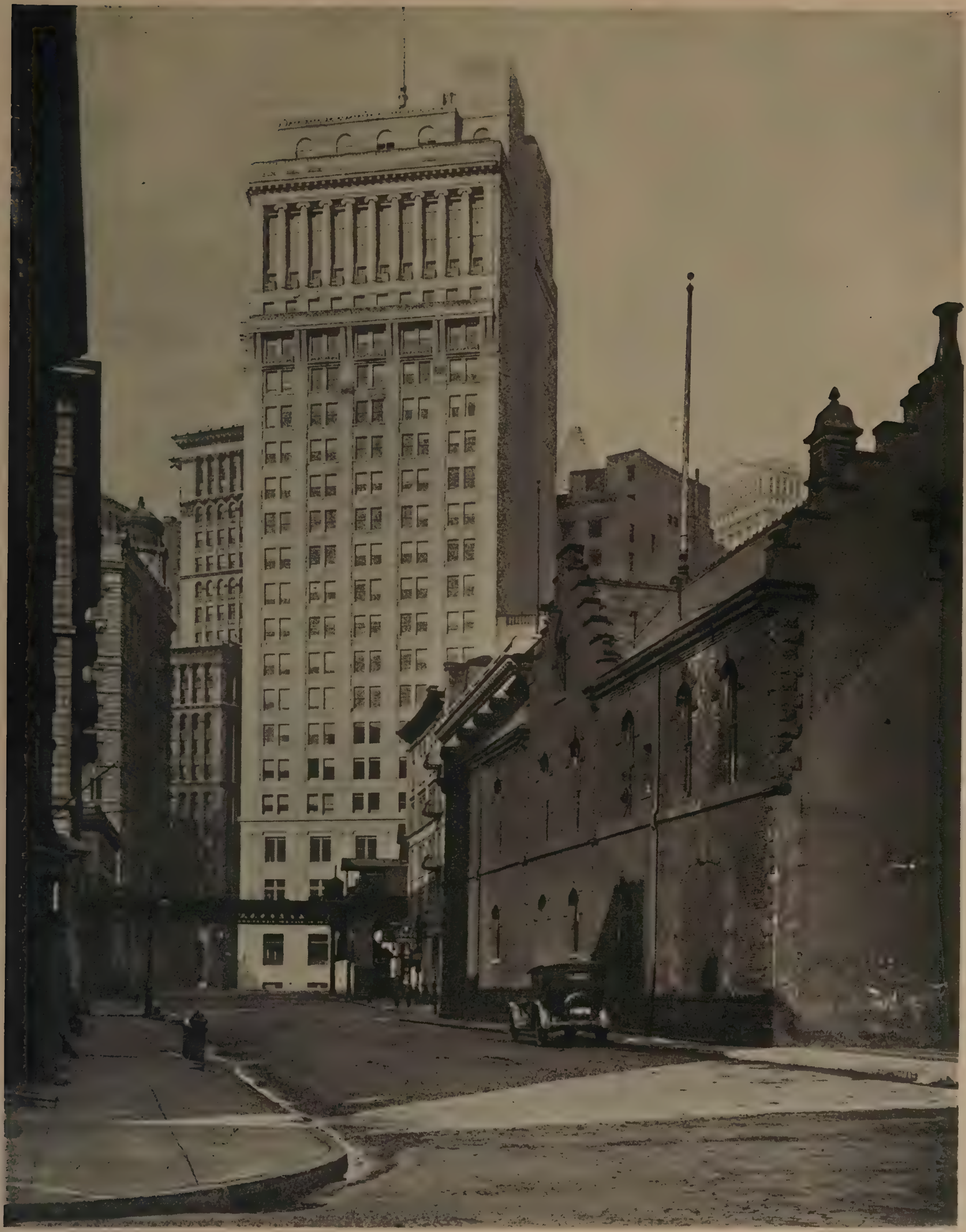
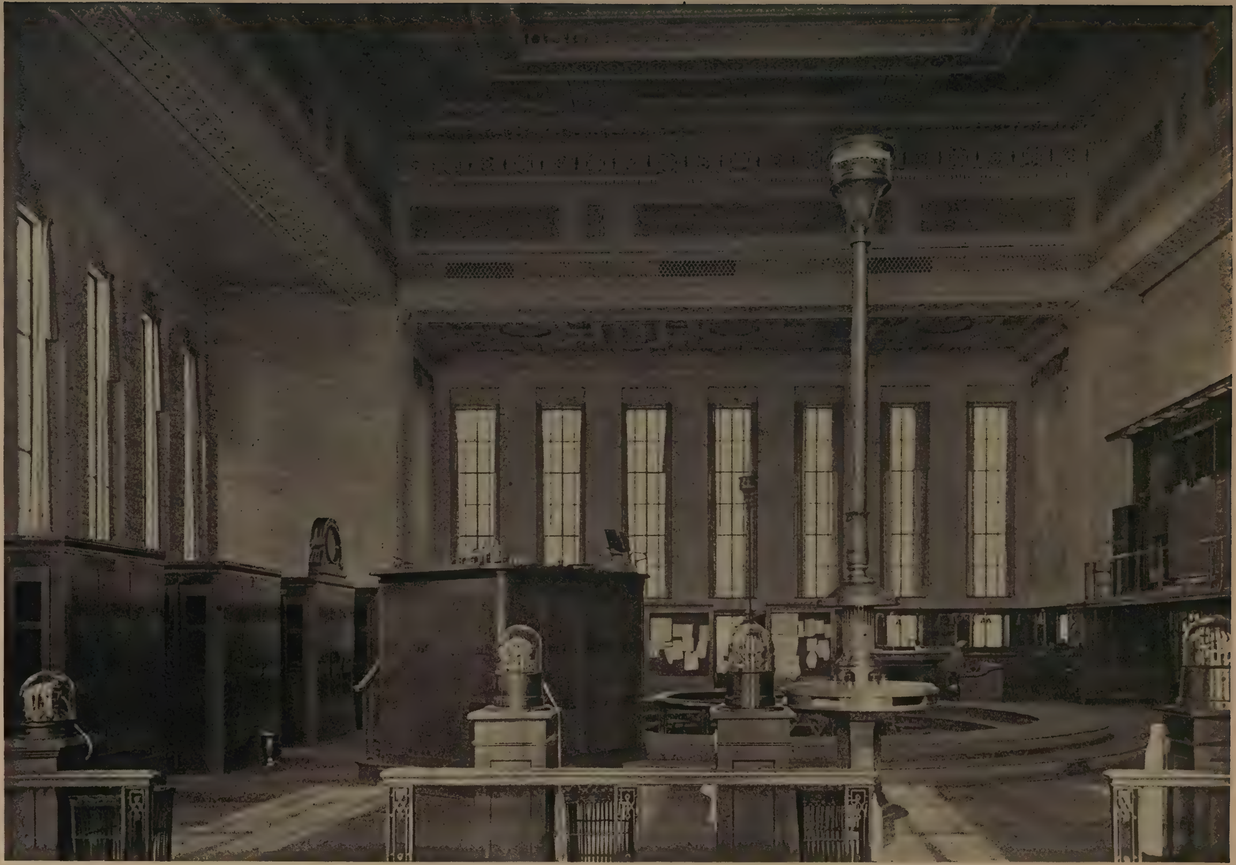


NEW YORK COTTON EXCHANGE, NEW YORK CITY
Donn Barber, Architect



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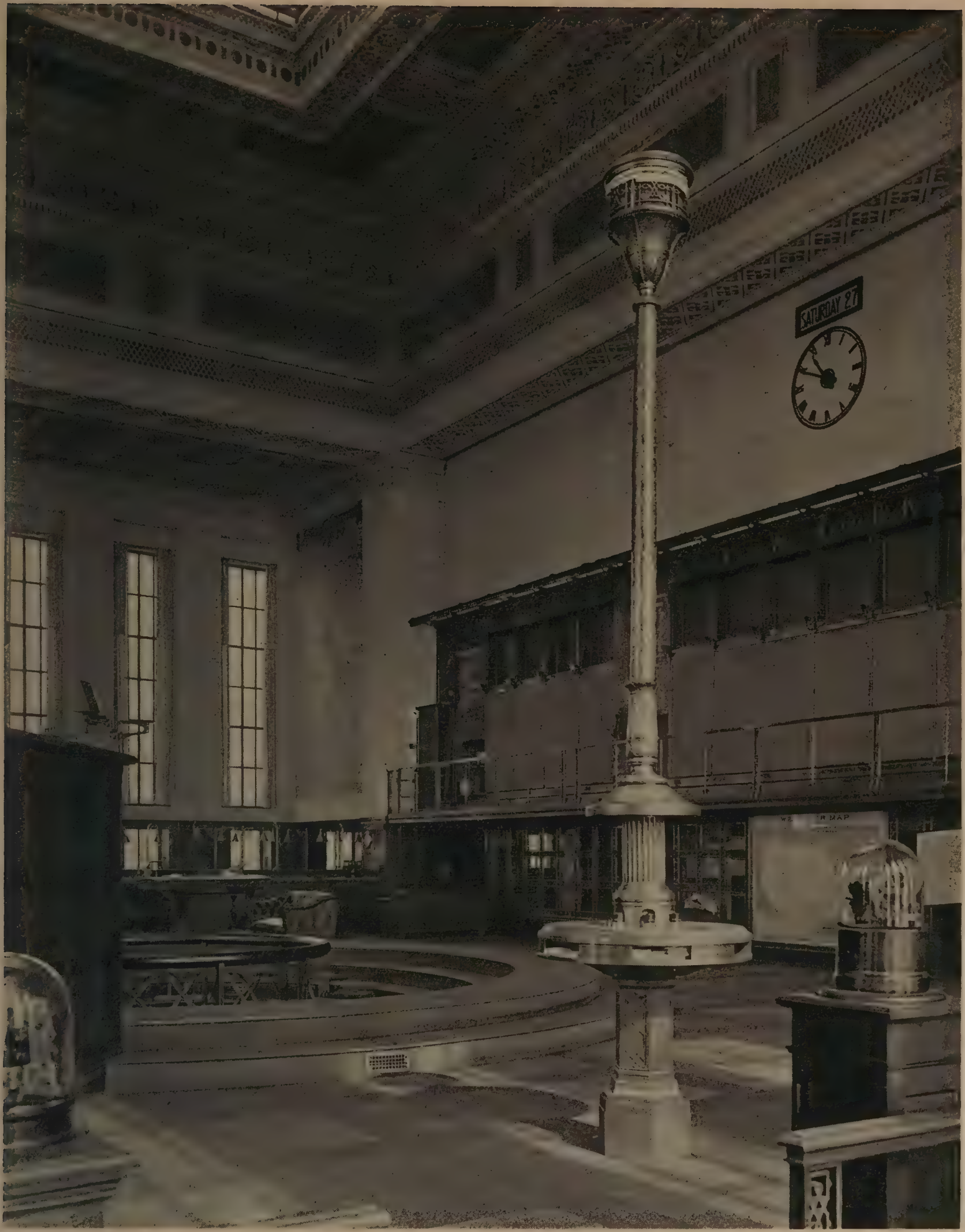

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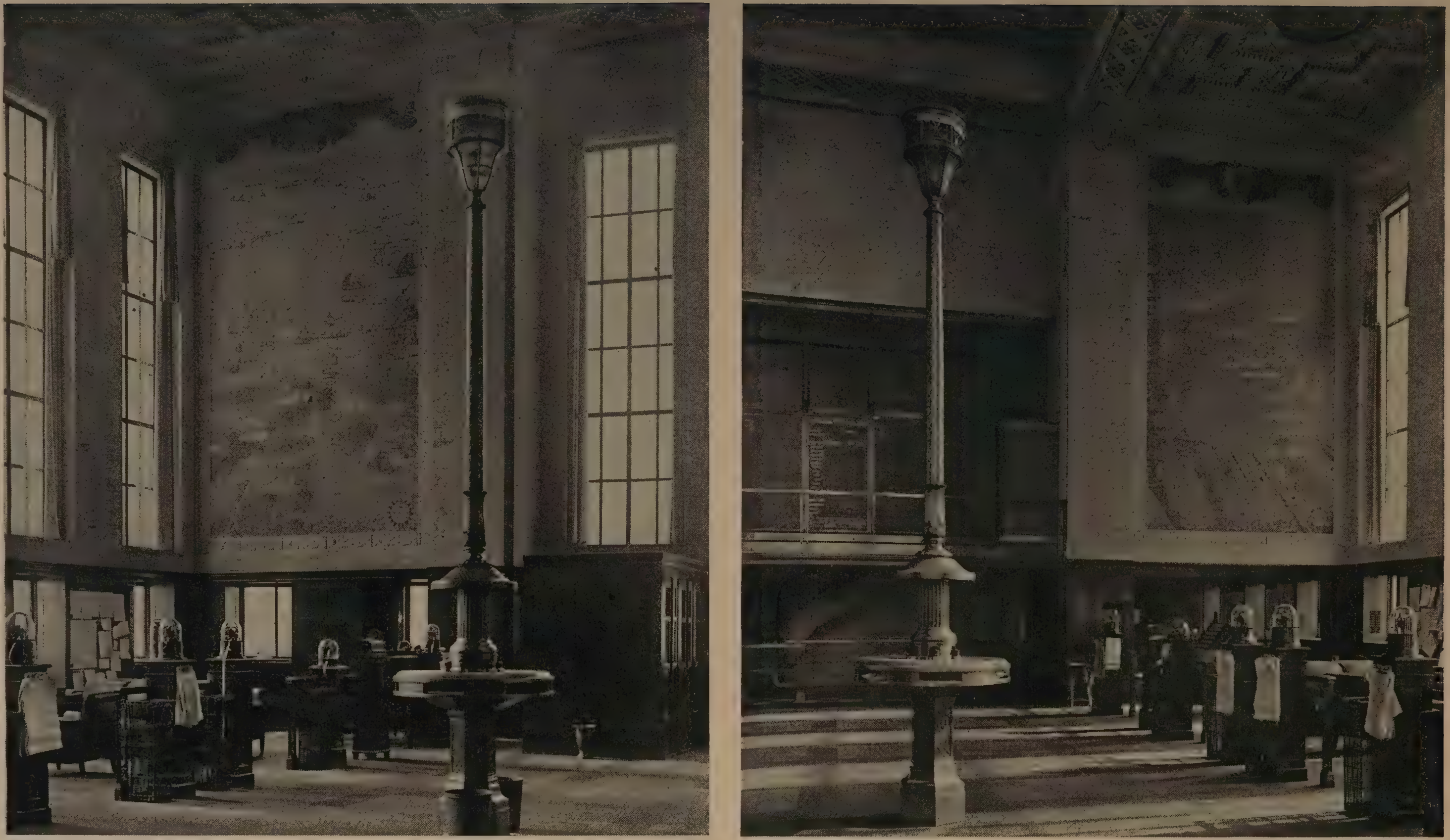

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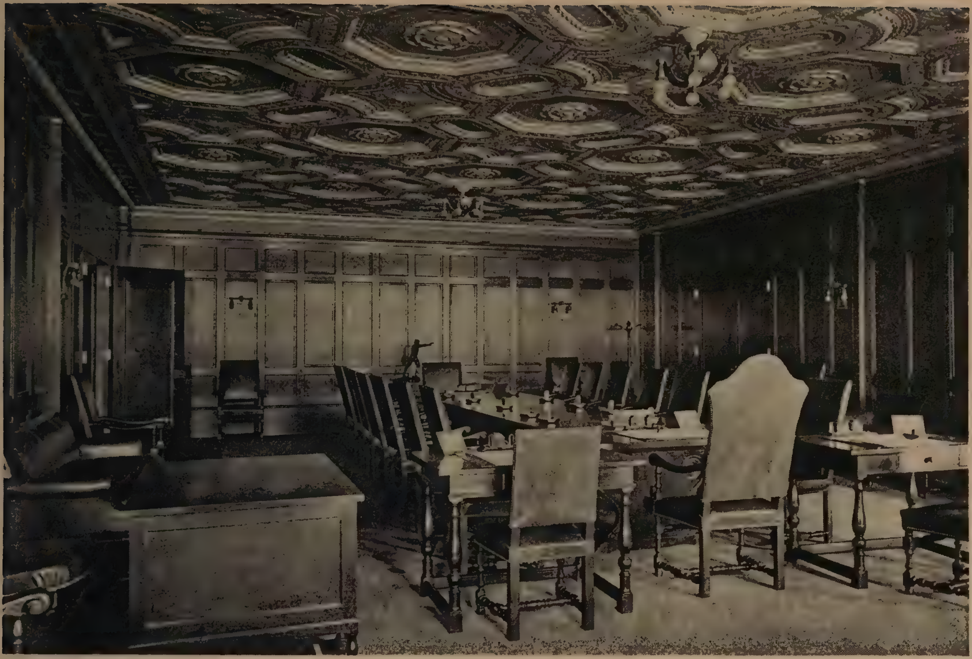

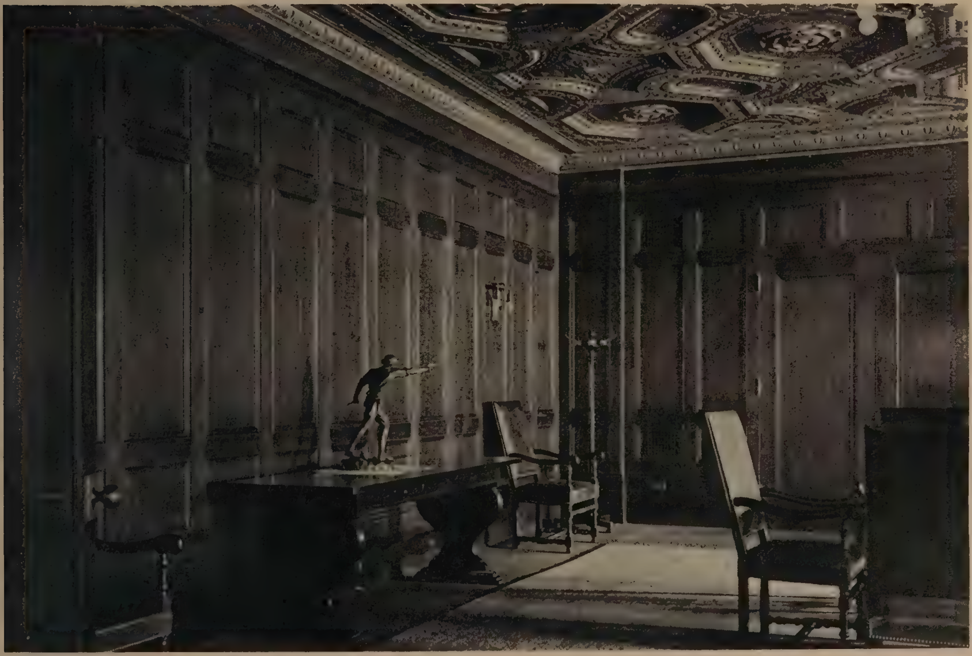

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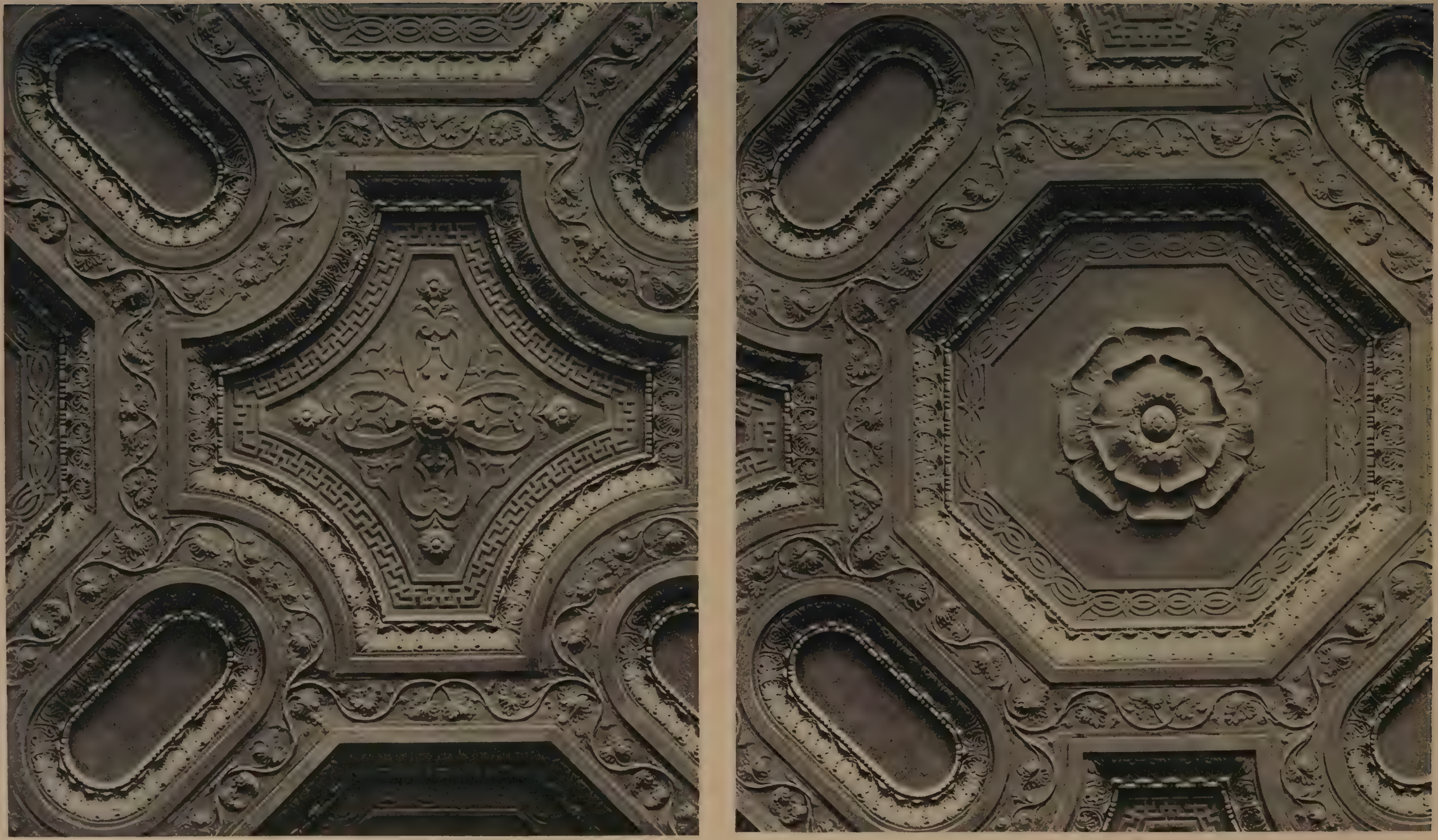
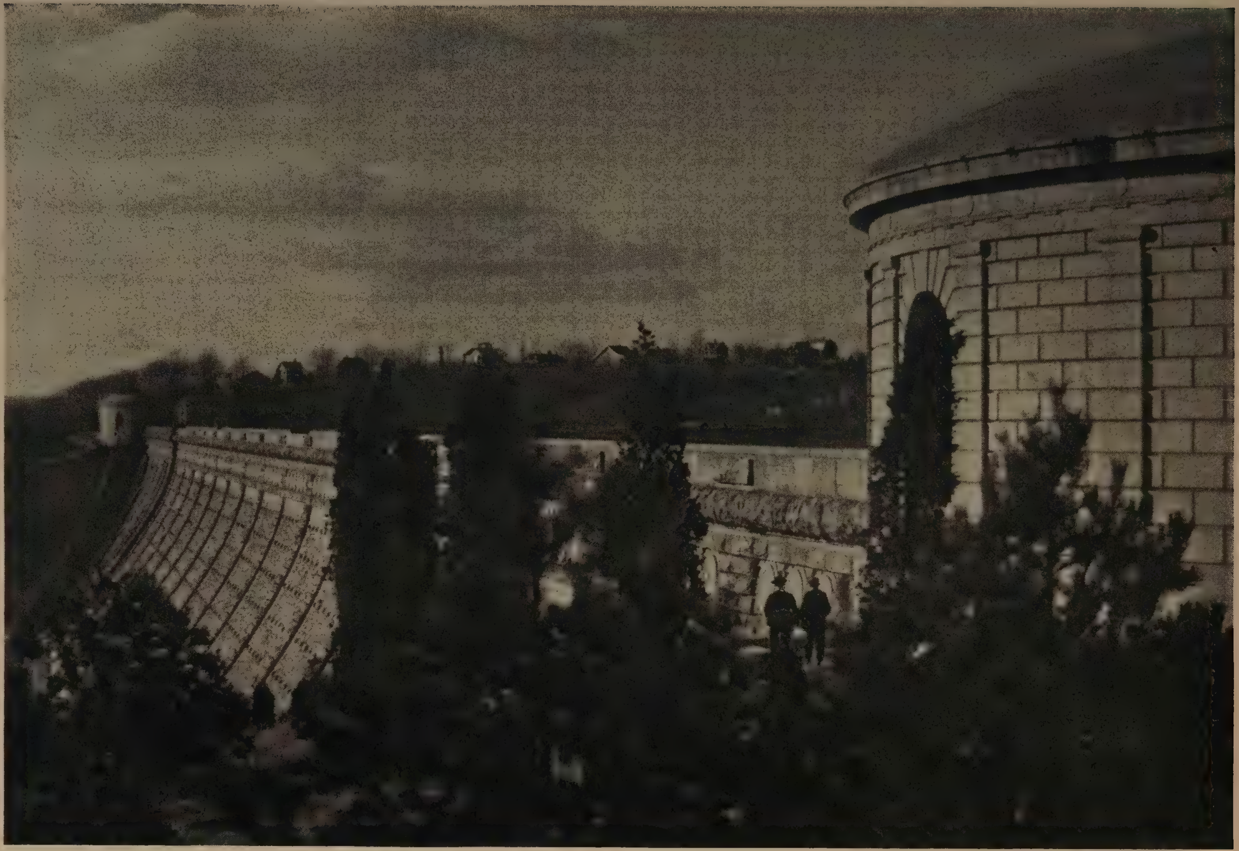
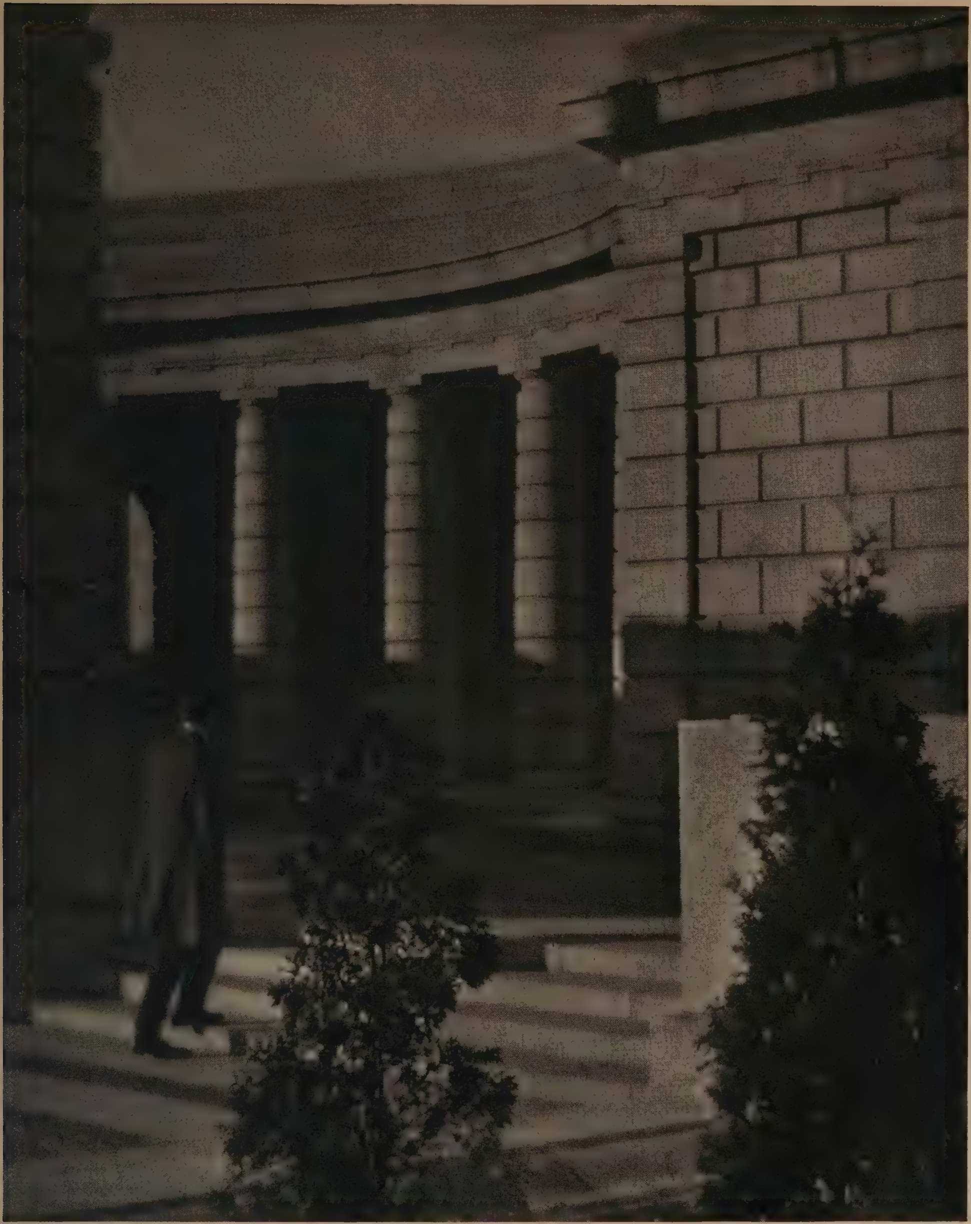


Details of Ceiling
NEW YORK COTTON EXCHANGE, NEW YORK CITY
Donn Barber, Architect



The Architectural Record January, 1924

KENSICO DAM, KENSICO, NEW YORK
York & Sawyer, Architects



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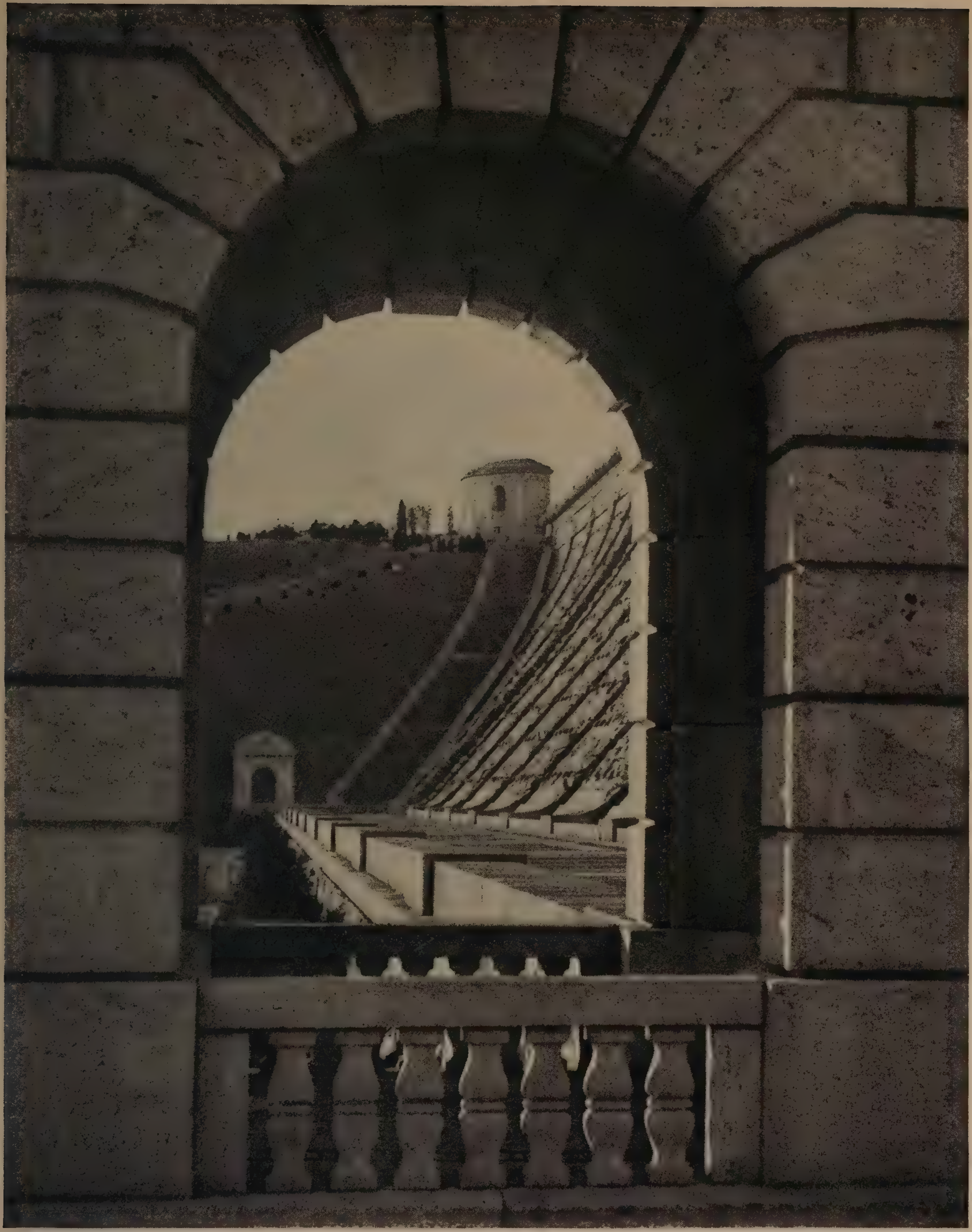

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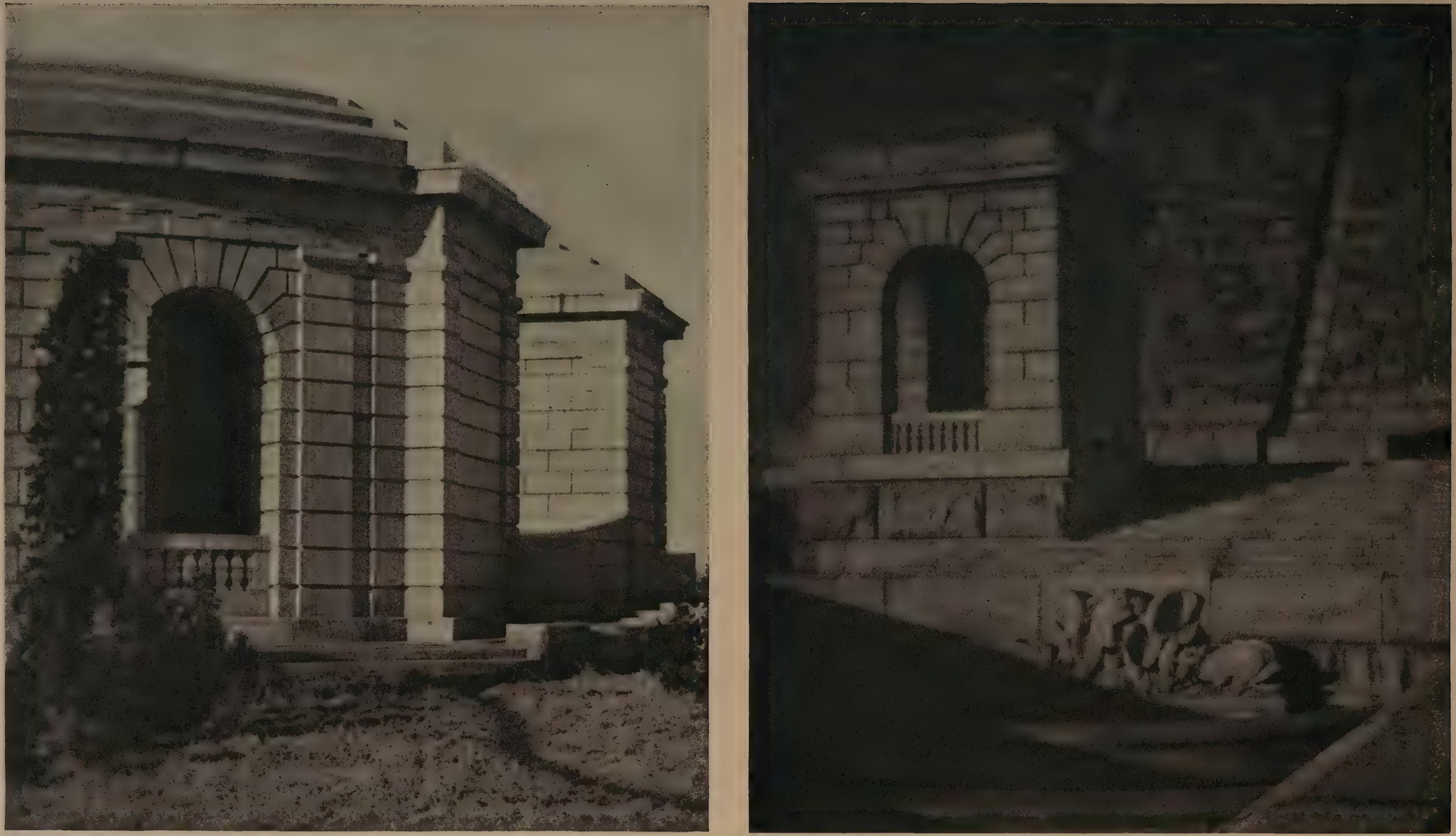

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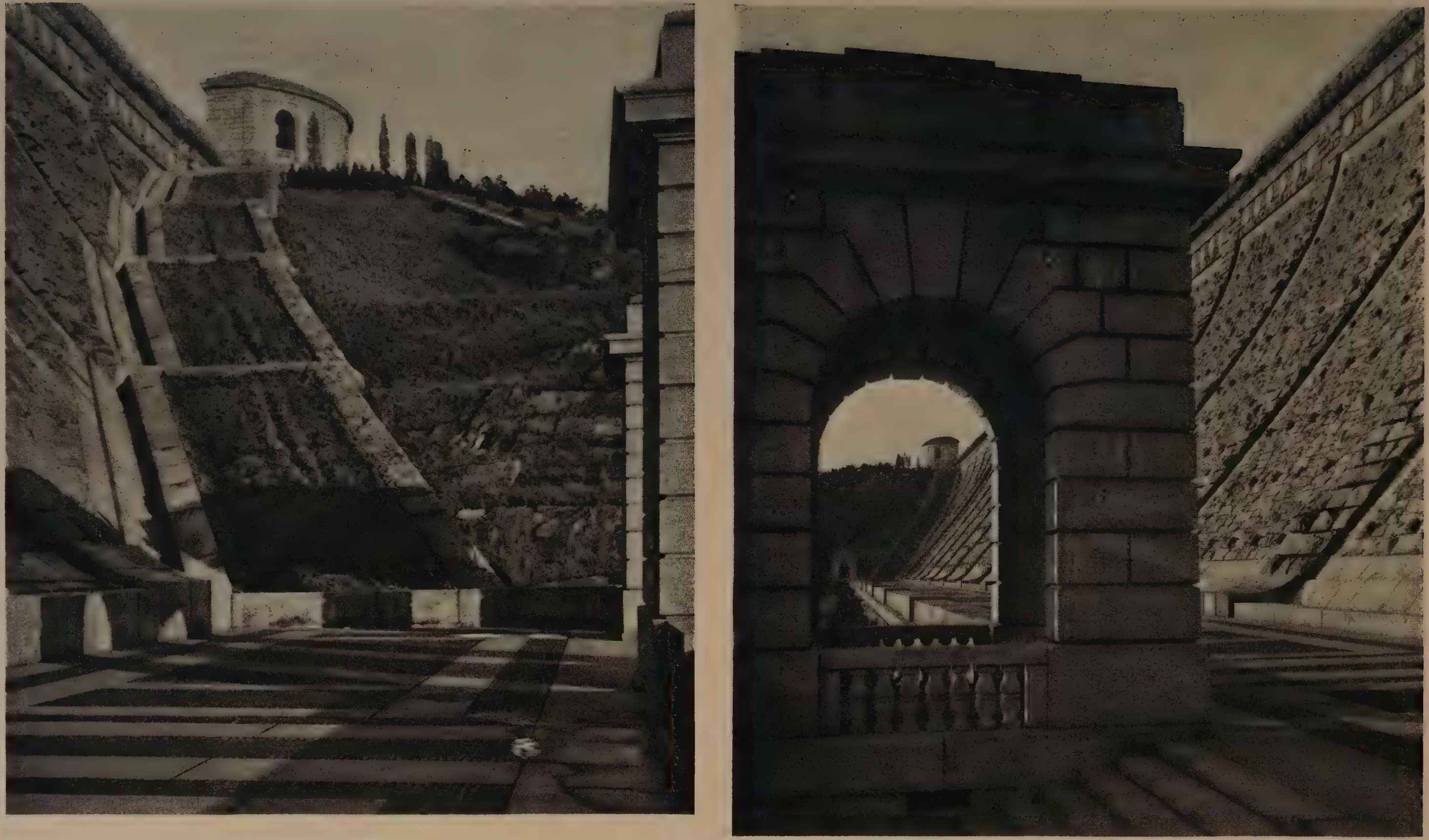


KENSICO DAM, KENSICO, NEW YORK
York & Sawyer, Architects

ANDALUSIAN GARDENS AND PATIOS

By

Mildred Stapley and Arthur Byne

Photographs and Drawings made expressly by the Authors

PART II – TYPES of GARDENS

ANDALUSIAN GARDENS are of two types, flat and hillside. Having said that gardens are to be sought in or near cities rather than forming part of isolated country seats, one need not be surprised to hear that the once great cities of Seville and Cordova on the broad banks of the Guadalquivir, are the best centers for studying the flat garden; Granada and Ronda, high in the Sierra, for the hillside. There are only these two extreme types. Gently rolling stretches dotted with *bouquets d'arbres* do not enter into the scheme of Spanish topography.

The theory of the flat garden is a series of outdoor rooms walled apart by masonry and open to the sky; sometimes they are again subdivided by lower walls of hedge, or are quite roofed over by low-growing trees, always evergreens; in the center almost invariably a fountain. The enclosures are referred to as *patios,* like that within the house, and are denominated according to the plant principally featured—patio of the orange trees, of the black bamboo, of the palm, of the box, etc. This conception of the garden, it will be seen, does not accommodate long alleys nor large pools of water. Squarish in form, the quadrangles rarely exceed forty feet to a side (we are speaking now of the private garden, not of a royal park like the Alcazar). Dividing walls are of white stucco and have, besides the connecting opening, several arched windows with grilles or rejas through which pleasant vistas can be had. Walks are either paved with glazed tiles or river pebbles, or are made of colored earth tamped firmly down, an expedient also practiced by Italian and Dutch gardeners. Around the flower beds and circular openings for trees are borders of colored tile. The object of this series of walled quadrangles is obvious; except for the few meridian hours of the day the walls, eighteen to twenty feet high, are casting their grateful shadow on either one side or the other.

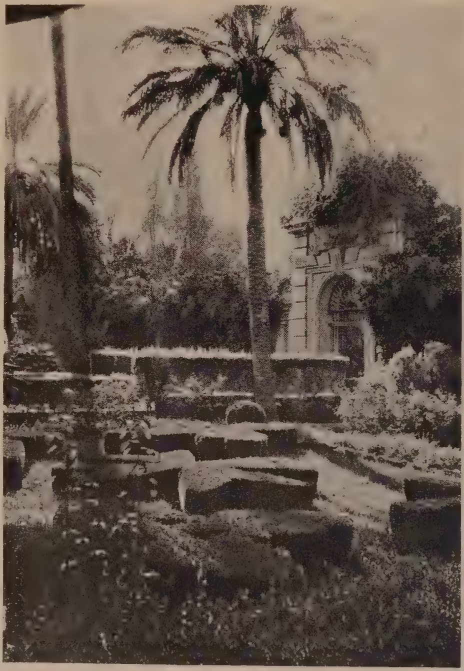
Back of the garden for recreation was the *huerta,* for vegetables and fruit. Here rigid distinction was observed between the useful and the ornamental. Flowers seldom intruded into its precincts. In contrast to the garden the huerta was quite devoid of shade—open to the sun to ripen quickly the successive crops of the year.

The hillside garden is an alternation of sequestered courts and open terracing, the topography determining which predominates. The site was chosen for its views townward, and afforded the Moorish gardener the opportunity to display that which he most excelled in—the arrangement and distribution of water. Here, too, walls played a great part, introduced even where not structurally necessary just because their white expanse was apparently considered an indispensable background. Outer or confining walls, especially if they surmounted an inaccessible cliff-side, were generally pierced with arched *clairvoyées* to reduce the distant view to a series of separate compositions. Another note of great interest was the stairway connecting the different levels—sometimes of azulejos, sometimes of unglazed flat tiles, sometimes of ordinary brick (the Roman type).

Both types of garden, flat and declivitous, were cheap to construct and to maintain. Even allowing for the cost of quarrying and terracing a hillside, the fact that no rich materials entered into its embellishment made it comparatively inexpensive—but little or no marble, no carved balustrading, no rusticated walls, no mosaics, no porphyry—all this meant much in the way of economy.

Another observation that applies to both types of garden is that green is a predominating note and that deciduous trees are practically absent. Among trees that hold their green the decorative and odorous citrus family were favorites; next came the more serious cypress and the low-growing box. The orange tree, needless to say, could always be bedded and was not planted in tubs as in less friendly climates. Either it was formally set out in a hollowed circle and the circles connected by open conduits; or planted close so that the foliage formed a dense canopy; or plashed against the wall. Other fruit-bearing trees, though beautiful in flower, appear to have been ignored because of their naked season. The cypress of tall symmetrical habit and planted in pairs lent itself to training into an arch. Box was used prodigally, as it can be only in a garden where abundant bloom is not expected, for it, like the eucalyptus, consumes all the strength of the soil. Box in form of hedges, box in isolated clumps, box in single bushes clipped into a sphere or other geometric form. Of elaborate topiary work there was none.

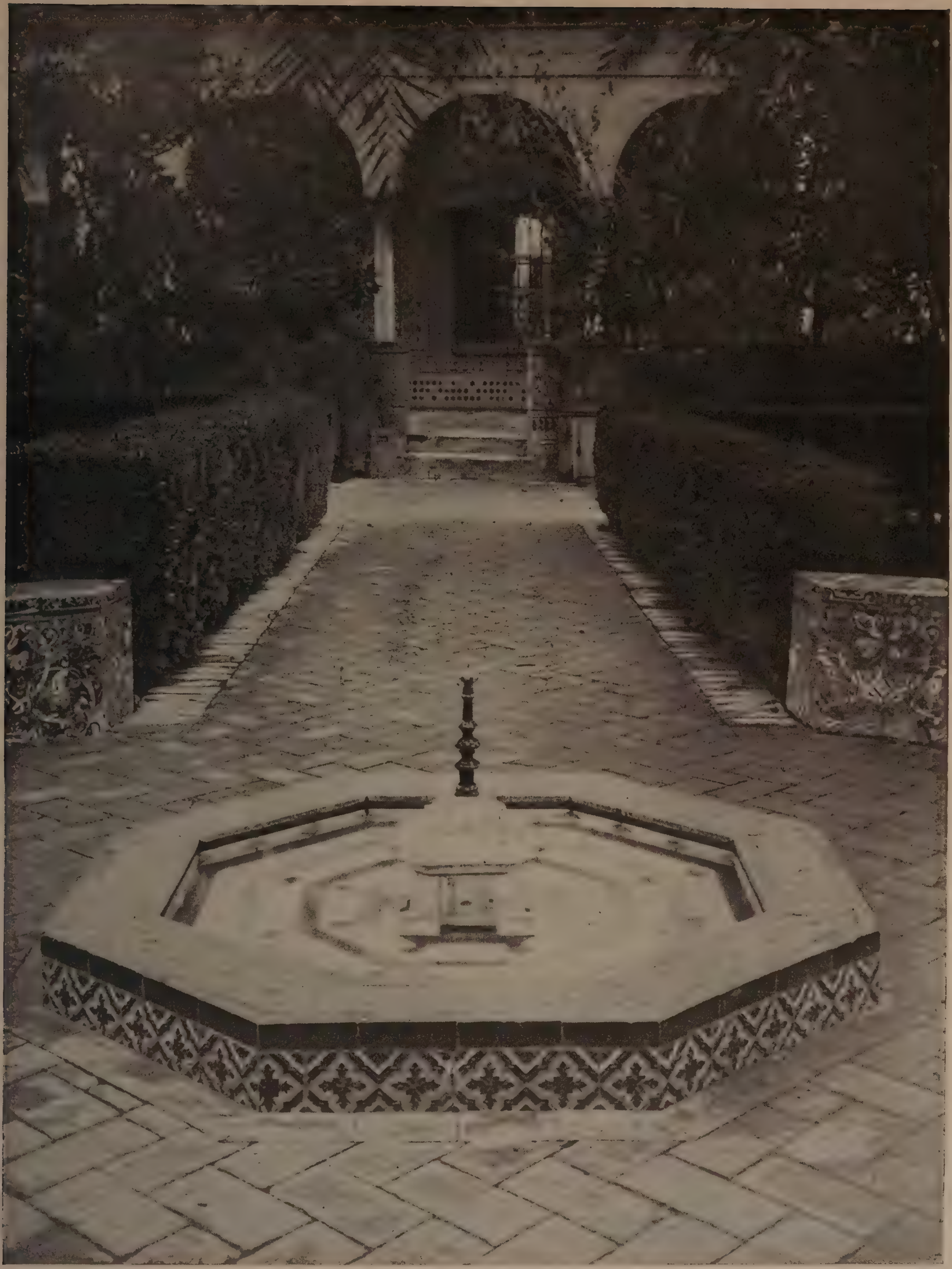
In this respect, as the Moor seldom fashioned the image of any living thing in the round we may presume this to be his reason for avoiding an art familiar to the Persians and Egyptians from whom, especially the former, the Moors borrowed extensively. The only attempt we have seen in an old garden at form and delineation in box is a parterre composed of the insignia of the great Spanish military orders, and this device must necessarily date from Christian and not Moorish régime.



Insignia of the military orders planted in box in the sixteenth century
GARDENS OF THE ALCAZAR, SEVILLE

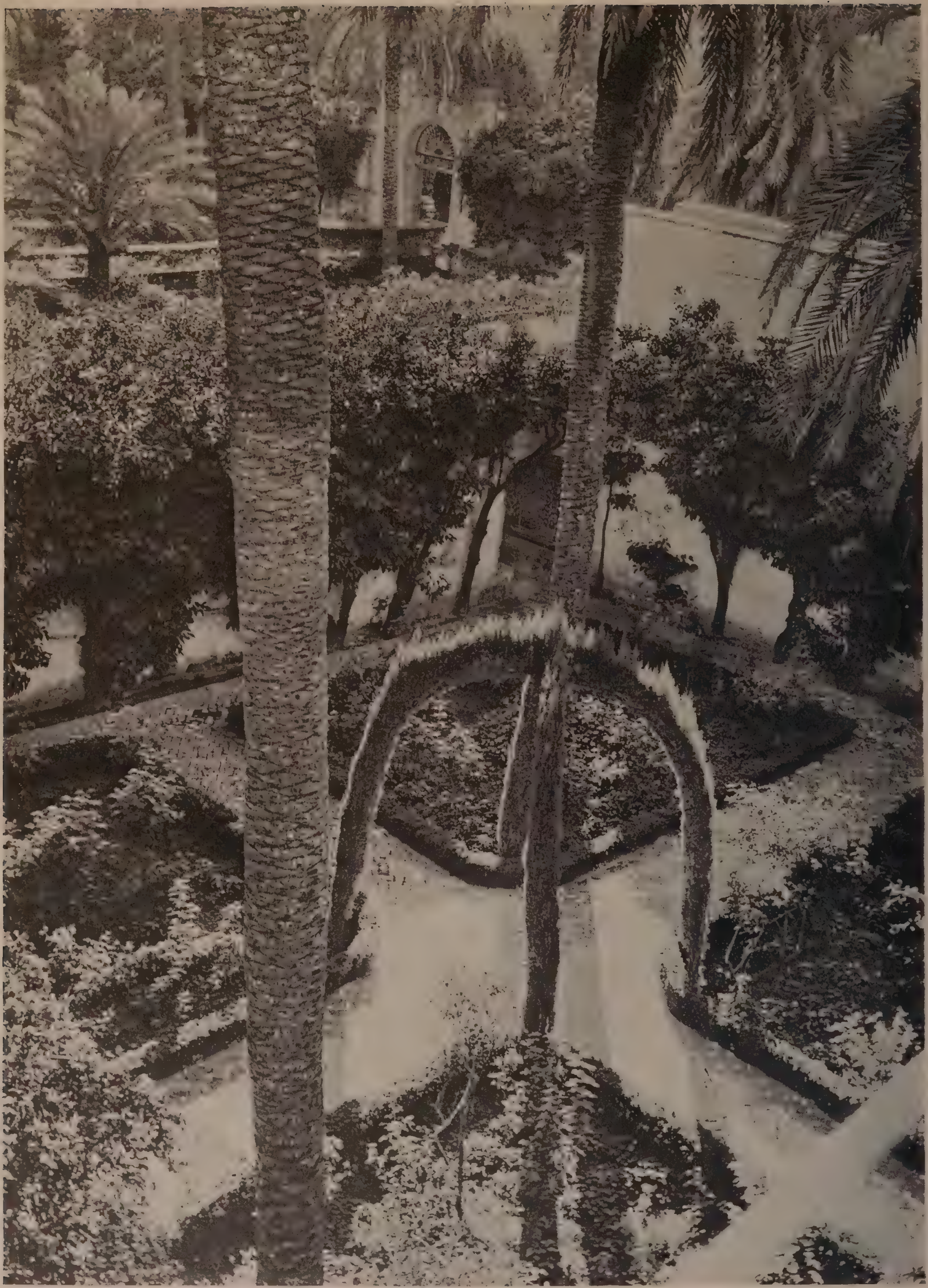
But if the Moor avoided the practice of topiary he was not averse to clipped evergreens in the form of labyrinths. Box, cypress, myrtle, juniper, sometimes holly, were used, preference going to the aromatic greens. In fact, the maze so appealed to the oriental mind that hardly a garden was without one, though it might have been no more than twelve feet square. A specially fine maze formed part of the Alcazar gardens as originally laid out, but during one of the many changes wrought by the Emperor Charles V it was decided to uproot it and substitute an Italian parterre. The Emperor however appears to have fancied the Moorish maze sufficiently to deter its destruction until the plan had been carefully drawn up and baked into a tile panel; this tile was then embedded in the pavement of his little pavilion where it may still be seen. The labyrinth is known to have been replanted elsewhere according to this plan, but only to again come to grief, for the one seen to-day at the extreme rear of the garden is of quite late date.

Flower beds are not of prime importance in the Spanish garden, flowering



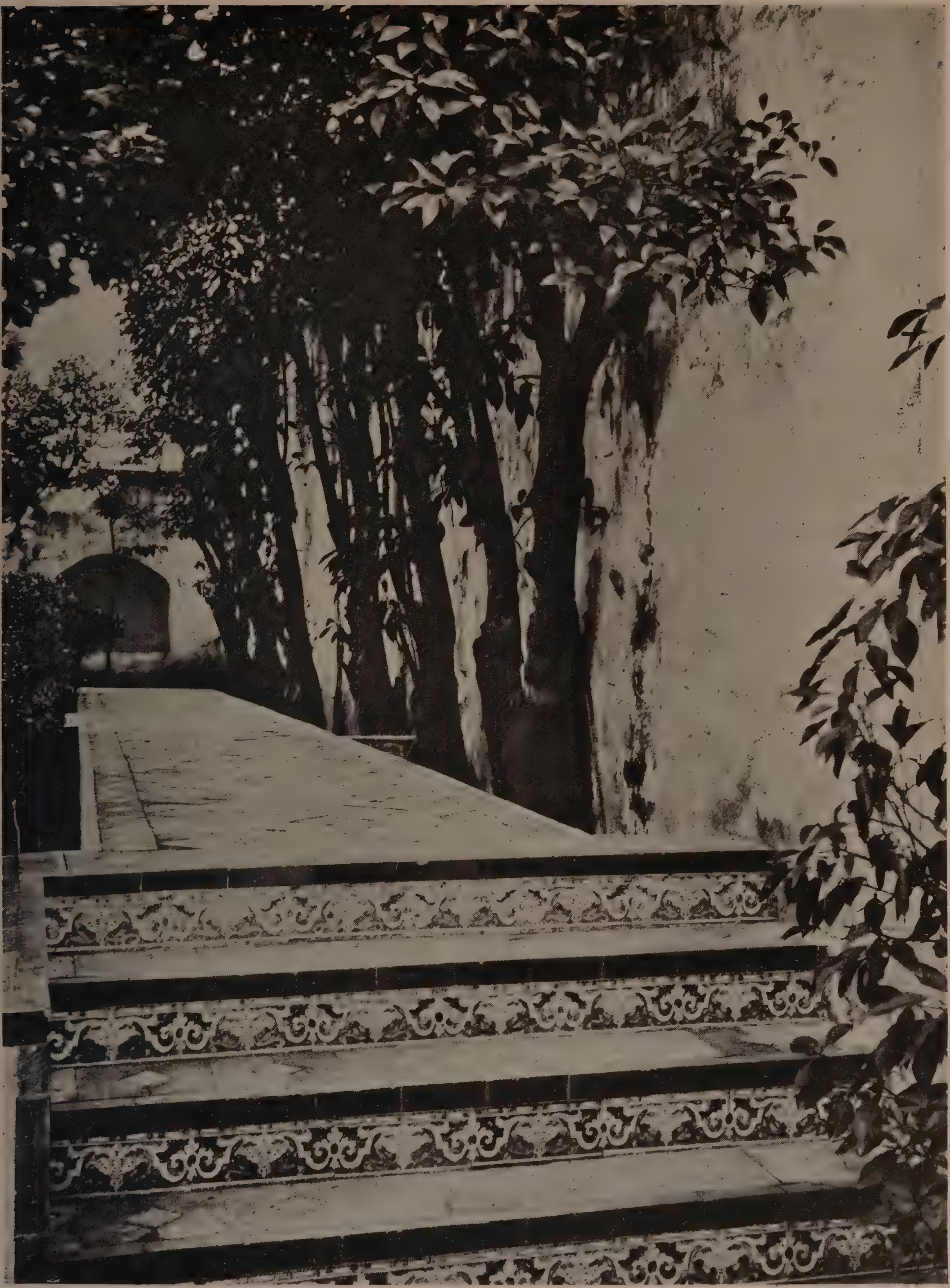
Brick path leading to the pavilion of Charles V

GARDENS OF THE ALCAZAR, SEVILLE



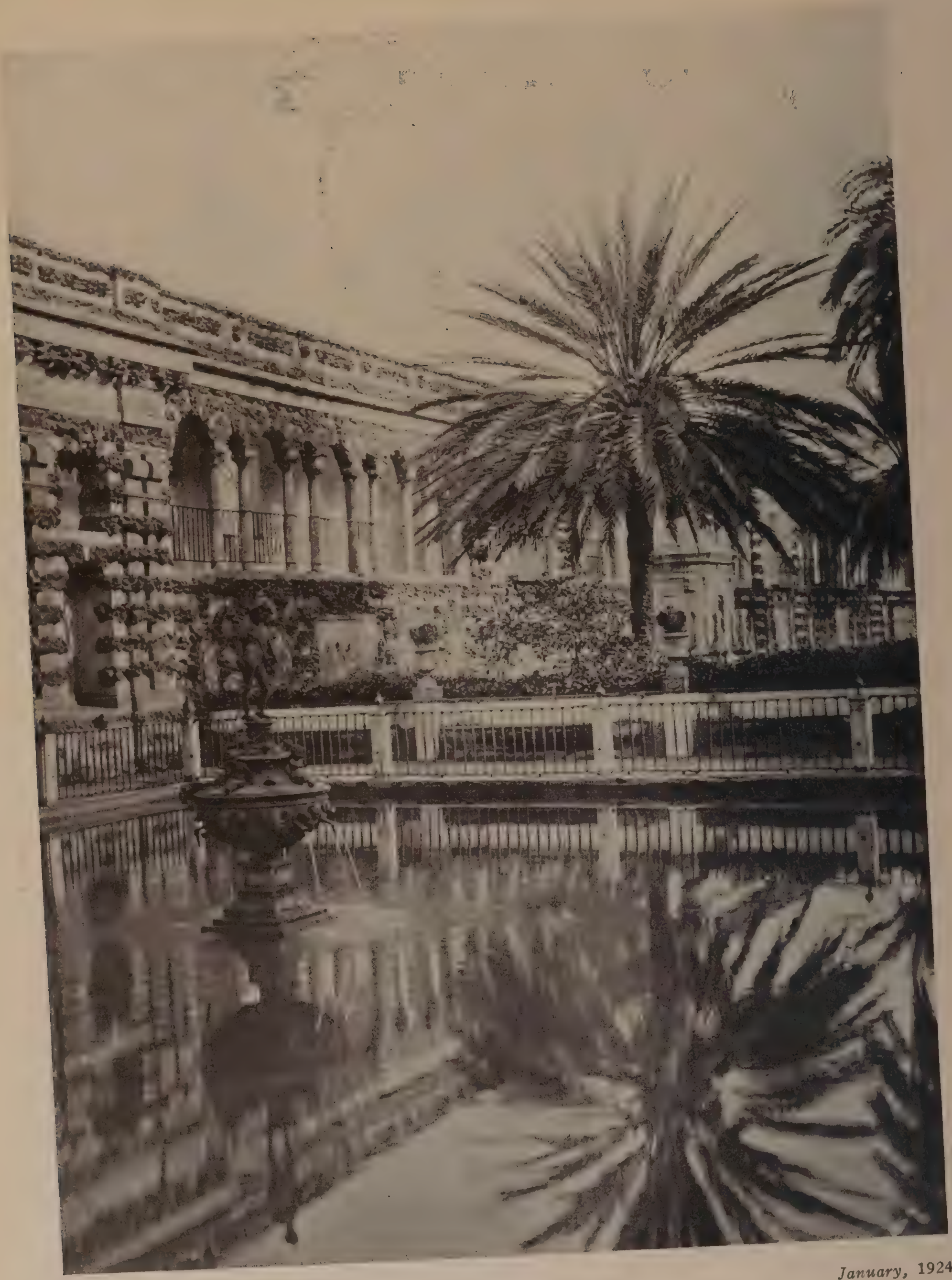
The theory of the flat garden is a series of walled enclosures open to the sky

GARDENS OF THE ALCAZAR, SEVILLE



Manner of planting at the base of a wall

GARDENS OF THE ALCAZAR, SEVILLE



January, 1924

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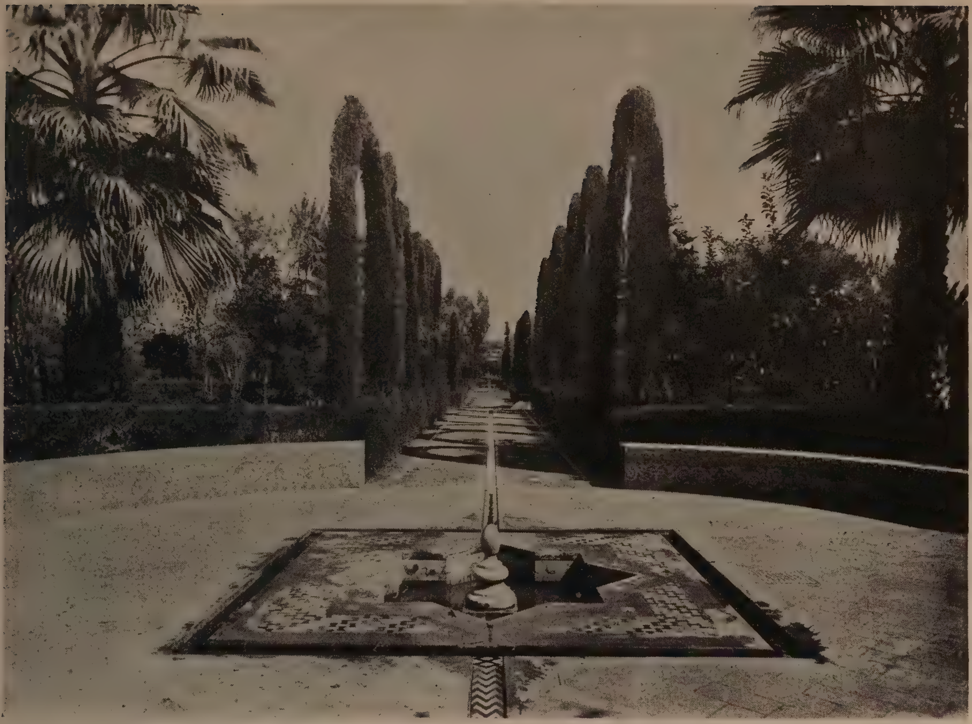
Main pool at the highest level of the garden

GARDENS OF THE ALCAZAR, SEVILLE

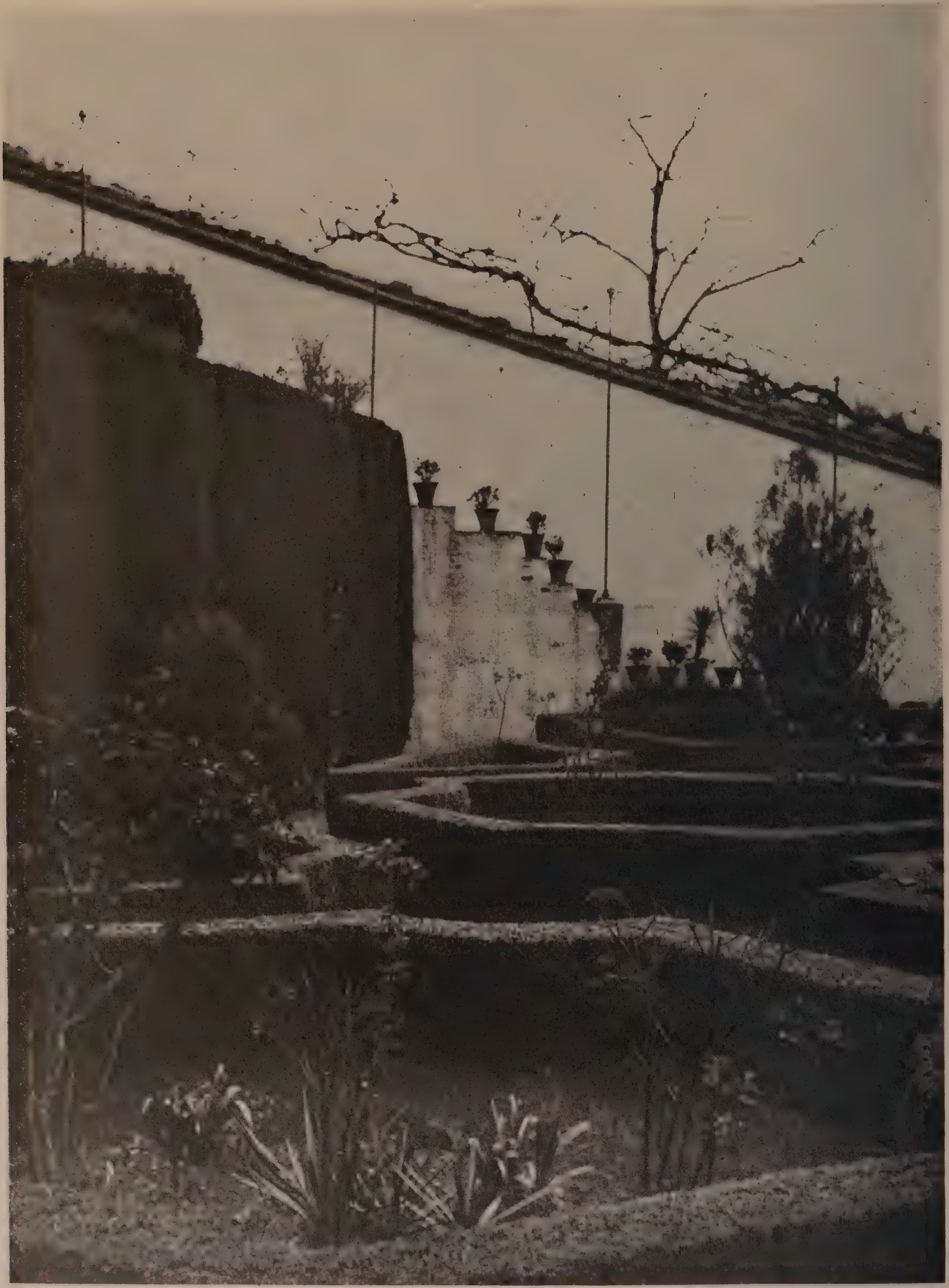


Brick rotunda adorned with tiles
PARQUE DE MARIA LUISA, SEVILLE

plants being displayed in pots and the color scheme changed frequently. Every flower known to northerners grows in Andalusia, and in addition, the sub-tropical list; no month of the year is without its bloom. Roses and chrysanthemums when grown against a southern wall bloom all winter long. The amaranth is more graceful and feathery and vivid than we have seen it elsewhere; the cockscomb attains the proud length of eighteen inches; the geranium is of giant proportions as in Australia, and often pleached against a wall to a height of eighteen or twenty feet. A weird, exotic plant called *monasterio delicioso* has big, curiously open-worked leaves and a long heavy tendril liked coiled wire; though arid-looking it requires much water.

Many of the exotic plants were brought to Spain by Abderrhaman I, first of the Omeyhad sultans, who was a great horticulturist and who sent to Syria and India for rare shrubs and seeds never before planted in European soil. It was this sultan who introduced the date palm into Spain; likewise the pomegranate (*la granada*) which, after the Christians wrested the Moorish kingdom of Granada from the Mohammedans, became a national emblem. According to the book of Abuzacaría (twelfth century) there had been brought into Spain jasmine and blue and yellow roses. The jasmine still perfumes the air, but the blue and yellow roses appear to have received no Christian encouragement.

Grass, tender, succulent grass such as makes the northern lawn, is unknown in Andalusia. If a few plots have been coaxed into life in the modern Seville gardens this is an exception due to special provision for watering it (and, besides, the gardens were designed by a Frenchman). The axiom "when at a loss what to plant use grass" did not help the Moorish gardener. But he devised another sort of green carpet—wandering Jew.



Green was the predominating note in the Spanish garden

GENERALIFE GARDENS, GRANADA

ground ivy and myrtle, Iceland moss, hen and chickens, all planted thick and constantly snipped back into flatness. In this way a whole bed of green is obtained, as well as neat orderly borders.

For the small flat garden the system of planting is necessarily concentrated, since a large part of the area is given over to tiled pavement. The square, or patio, is laid out with paths, four to eight radiating from the central fountain. Borders may be of the green sort just described or of colored tiles (azulejos) alone; or the strip of green may be confined within two rows of azulejos. The bed area is usually green save for one or two flowering plants; or it may be of black earth kept well turned and dotted with two or three plants; or more rarely it may be a flower bed, all of one kind, thus giving a definite color group. Where the green bed has a tree in its center a generous circle of earth is left around the trunk and this earth is frequently hoed up in order to invite air and moisture into the soil.

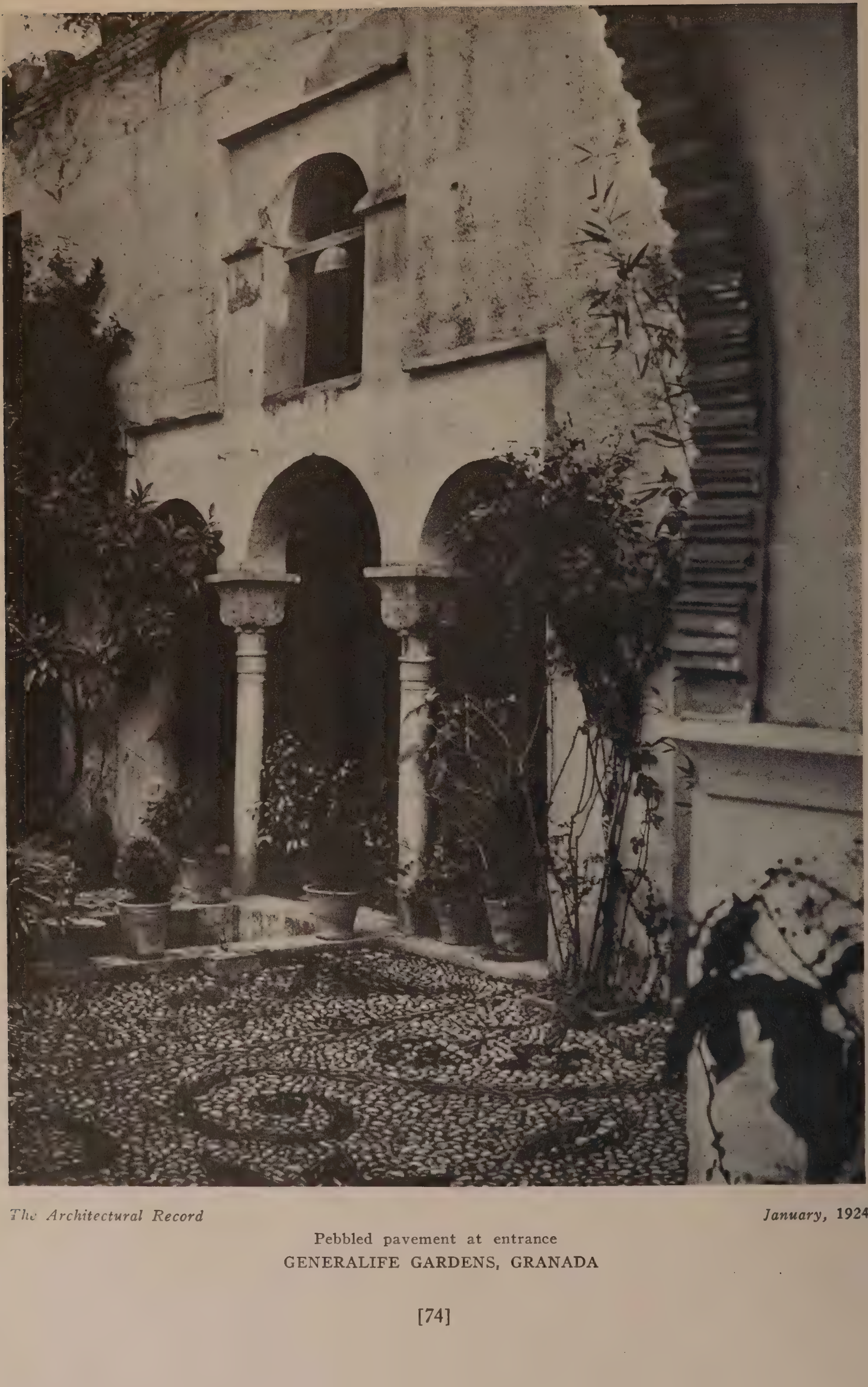
This same general layout can be enlarged upon—box hedge, for instance, within a curb of tile or cement, lower border of dense ivy or myrtle, then turned up earth, then shrubs, and finally the central circle for the tree. Each patio is a complete unit of pattern at small scale and capable of repetition, which, after all, is the underlying theory of all oriental design.

Where the patios of the flat garden are set out in rows of orange, magnolia, or pepper trees, the area is carefully lined off by irrigating furrows which are kept neatly banked. In the case of large trees like the magnolia (which here attains great size) a dense little grove of bamboo is planted under them, inviting by its additional coolness; or a bed of shade-loving plants.

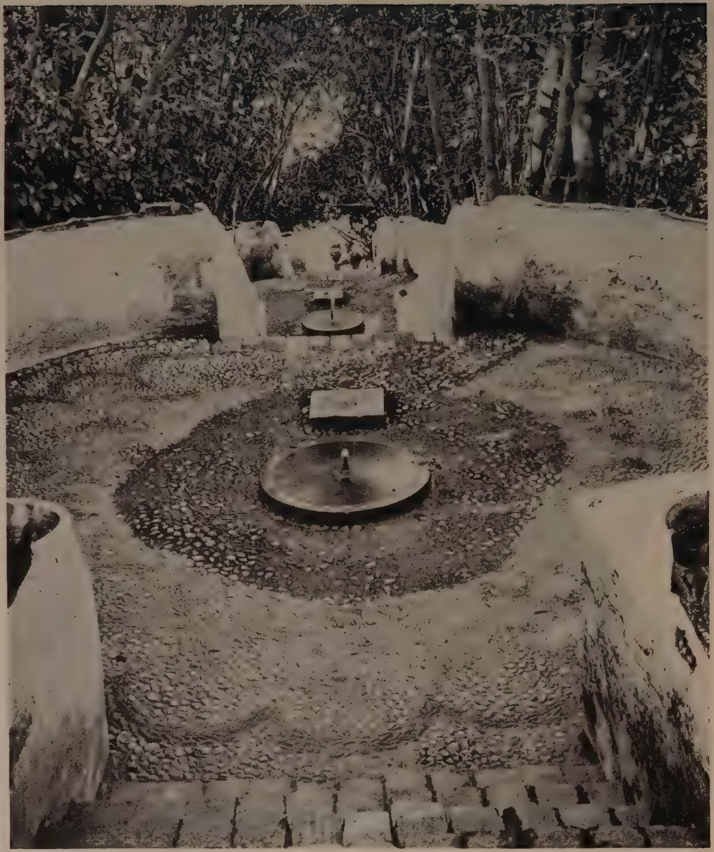
It is interesting to examine the manner of planting around the base of the dividing walls. A strip of earth about two feet wide is excavated to a foot or more below the level of the perimeter path, and down here where their roots cannot raise the tiles or bricks of the walk are planted the vines or trees that are to be pleached against the wall. Among the former are the bougainvillea, lantana (which here is both a large shrub and a vine), and the grape; among the latter, the orange, lemon, geranium, and the cypress, this kept well wired and clipped back flat to the wall. The interest of the cypress or other evergreens is enhanced by the patterns of the dark stems against the white stucco and the limited amount of green which is permitted to show itself. Where the purple or orange of flower or fruit enters into the decoration less attention is paid to the design of the stems. Of low planting against walls there was practically none. Considering that this space would be devoted to an herbaceous border of rich and varied bloom in an English garden, a greater difference in the two ways of treating it could hardly be imagined.

We have said nothing about the walks that intersect the small units of the flat garden, and always in straight lines. Most often they are paved in tiles, and tiles as a garden embellishment will be taken up presently; but also, and with very *chic* effect, they are made of a bright ochre clay well rolled down. Between the yellow path and the black earth of the planted bed there is often a strip of reddish earth held in place by a tile edging or cement coping. This interesting and decorative use of colored earths, renewing them frequently that they may look fresh, appears to be of Persian origin, and was revived in Europe in Renaissance gardens through the influence, probably, of Moorish Spain. Two attractive examples of the yellow clay paths are the *Convento de la Merced* garden and that of the Medinaceli palace, both in Seville.

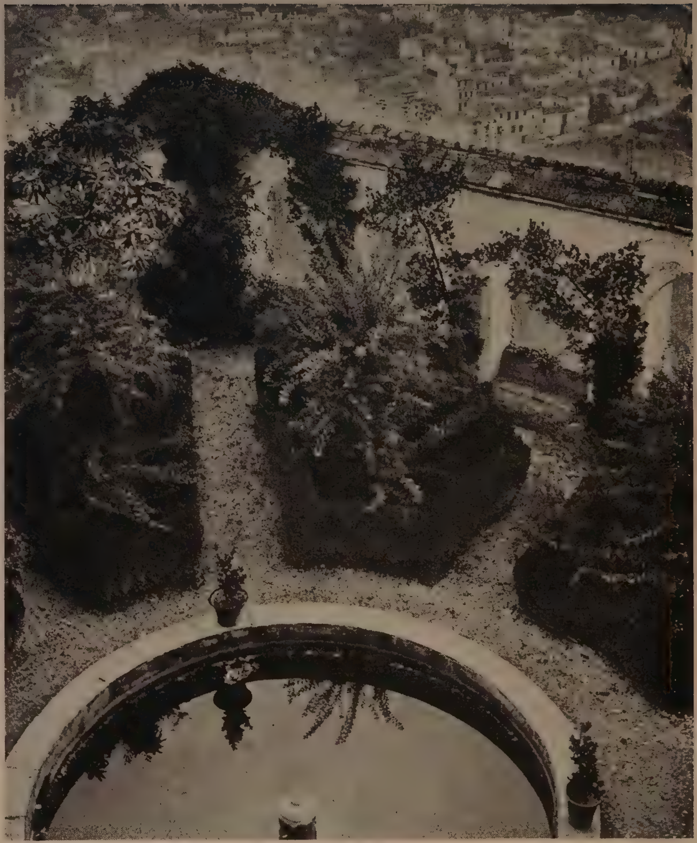
Water, seen and heard, was a more indispensable part of the garden design than plants themselves. Arid Spain was made fertile by Moorish irrigation. The Moors were great hydraulicians and what one sees to-day of scientific irrigation is but a miserably small fraction of what they left when driven out of the Peninsula. In using water as a decorative adjunct to the garden the scarcity of the supply influenced the manner of its application. A very little had to be made to look like



Pebbled pavement at entrance
GENERALIFE GARDENS, GRANADA

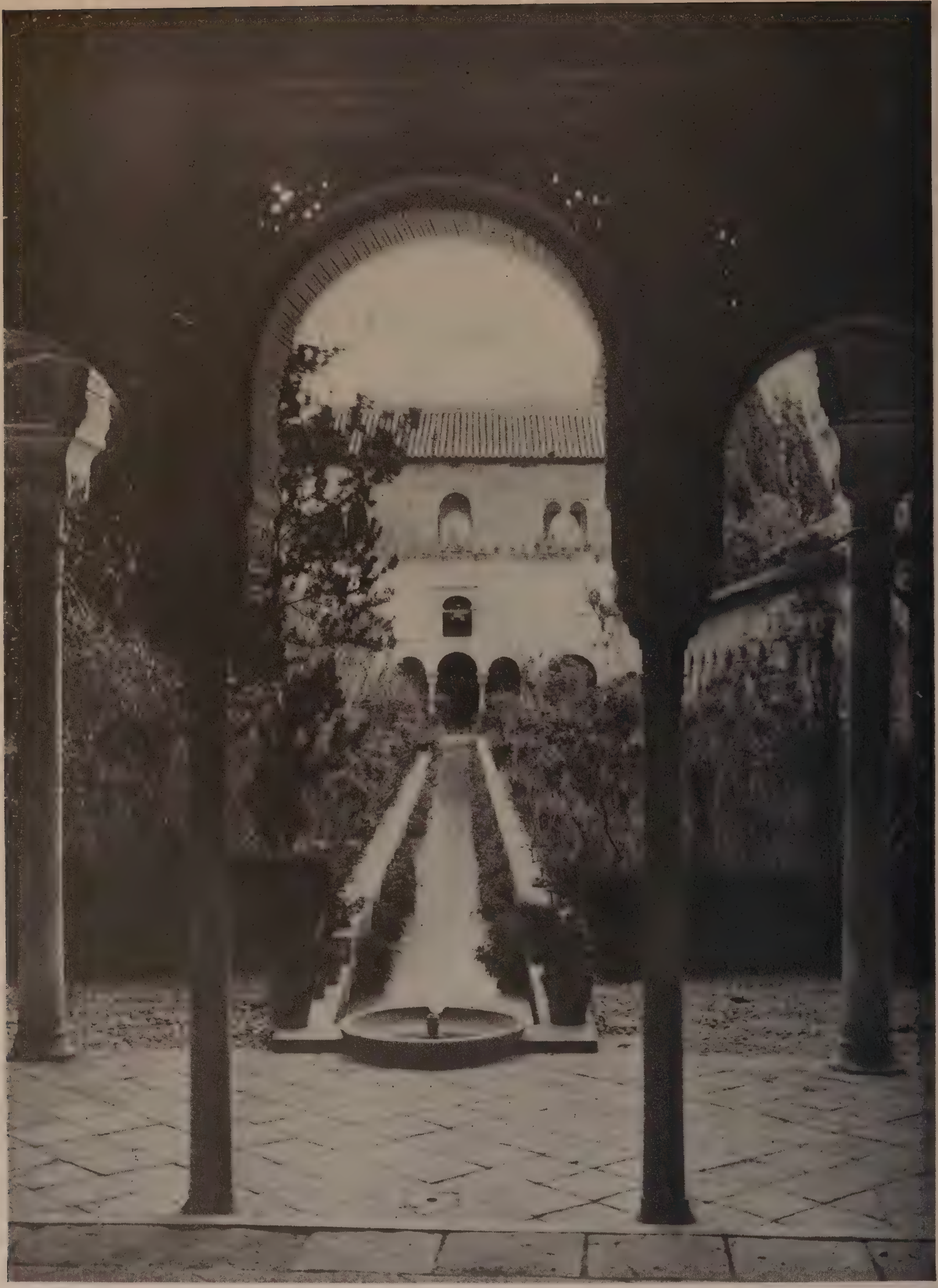


Stair with circular landings, water carried down the top of the parapet by means of a tiled runlet

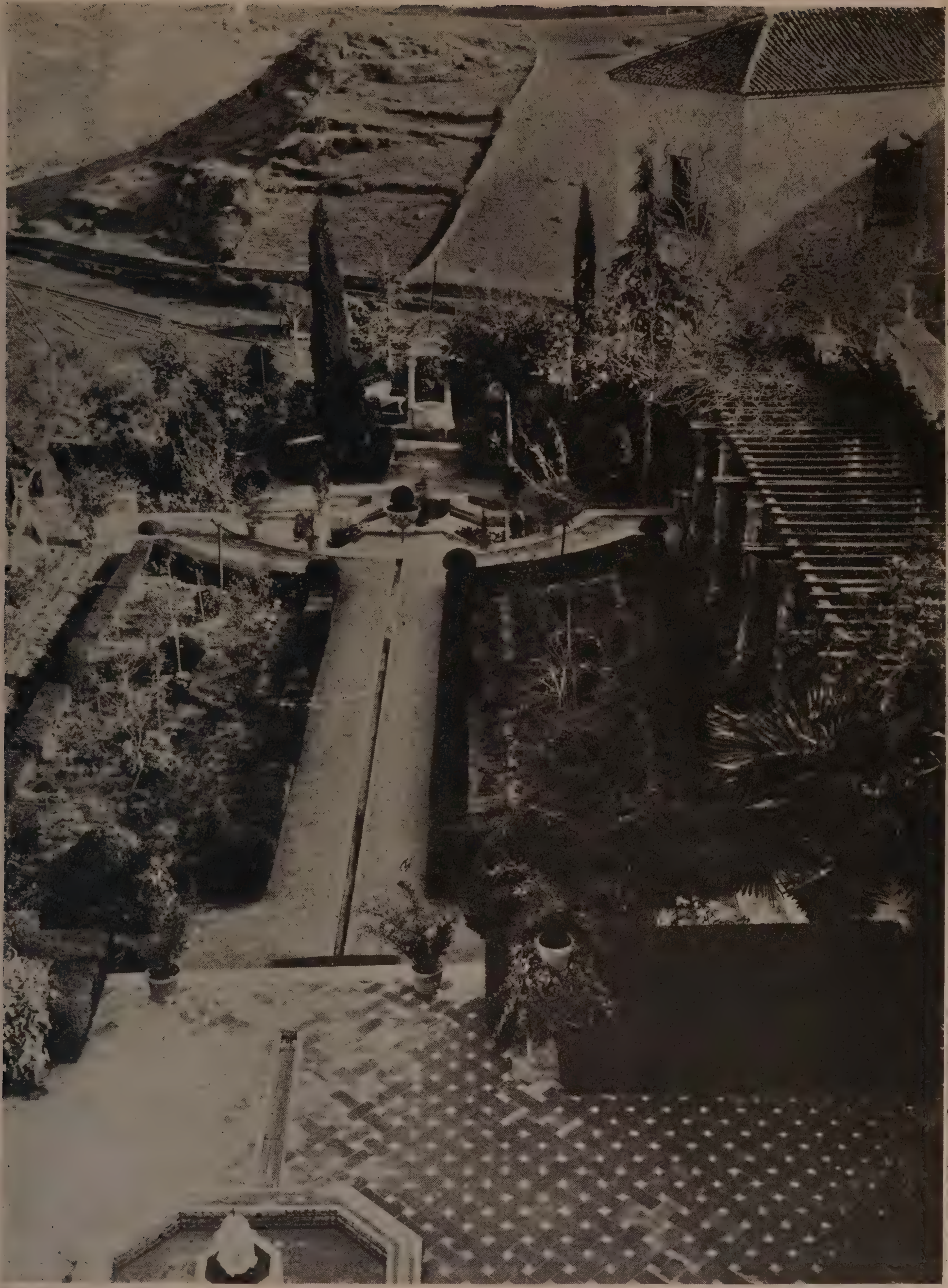


The site of the hillside garden was chosen for its views townward

GENERALIFE GARDENS, GRANADA

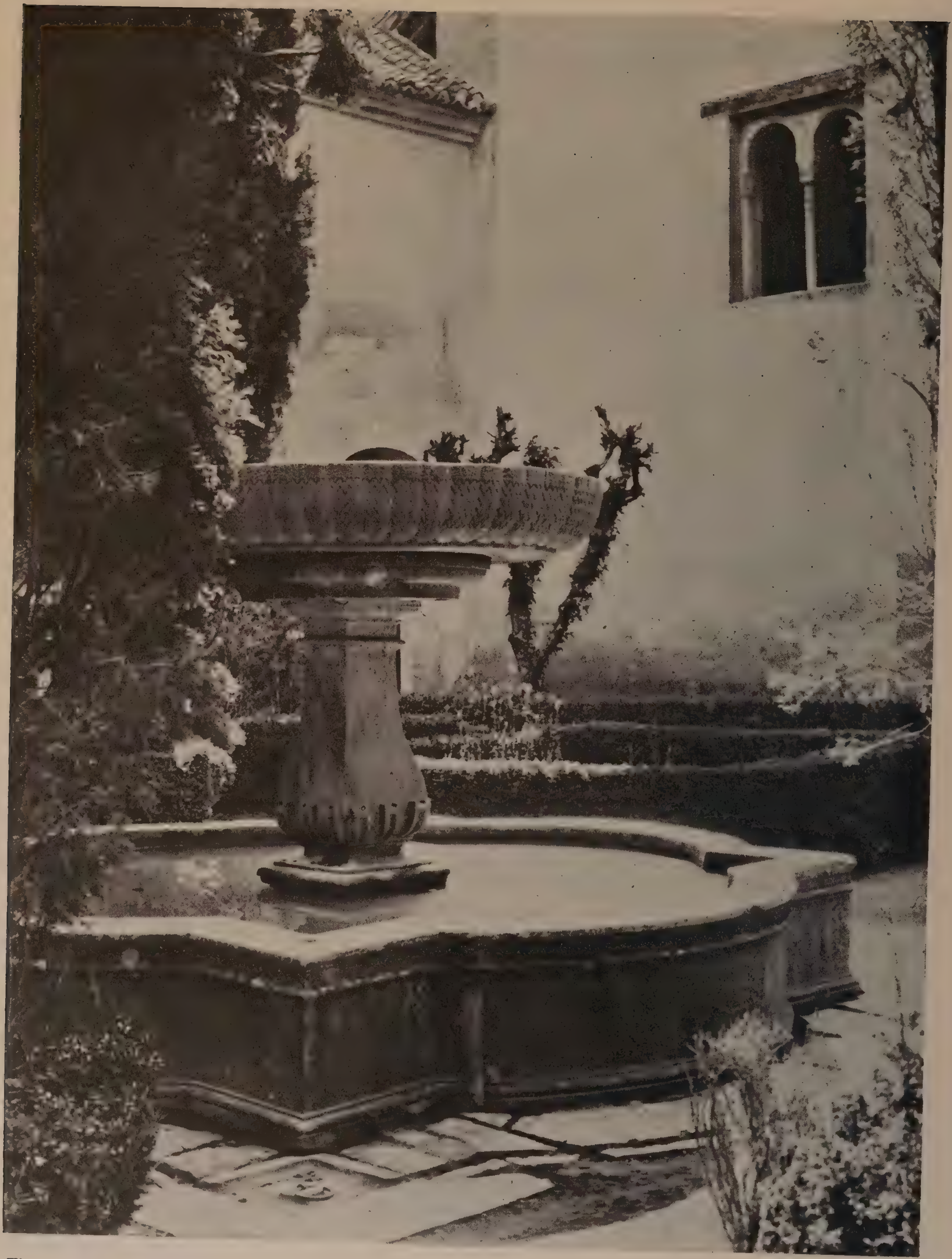


Central canal of principal enclosure
GENERALIFE GARDENS, GRANADA



Water carried in runlets from terrace to terrace

GARDEN OF THE CASA DEL REY MORO, RONDA



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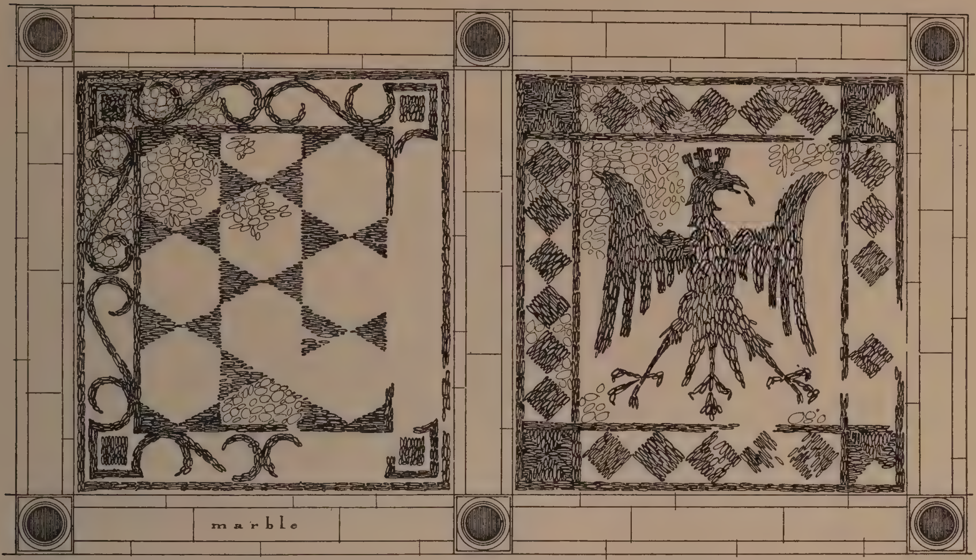
January, 1924

Marble fountain consisting of a Moorish tazza supported on a Renaissance pedestal
THE ALHAMBRA, GRANADA



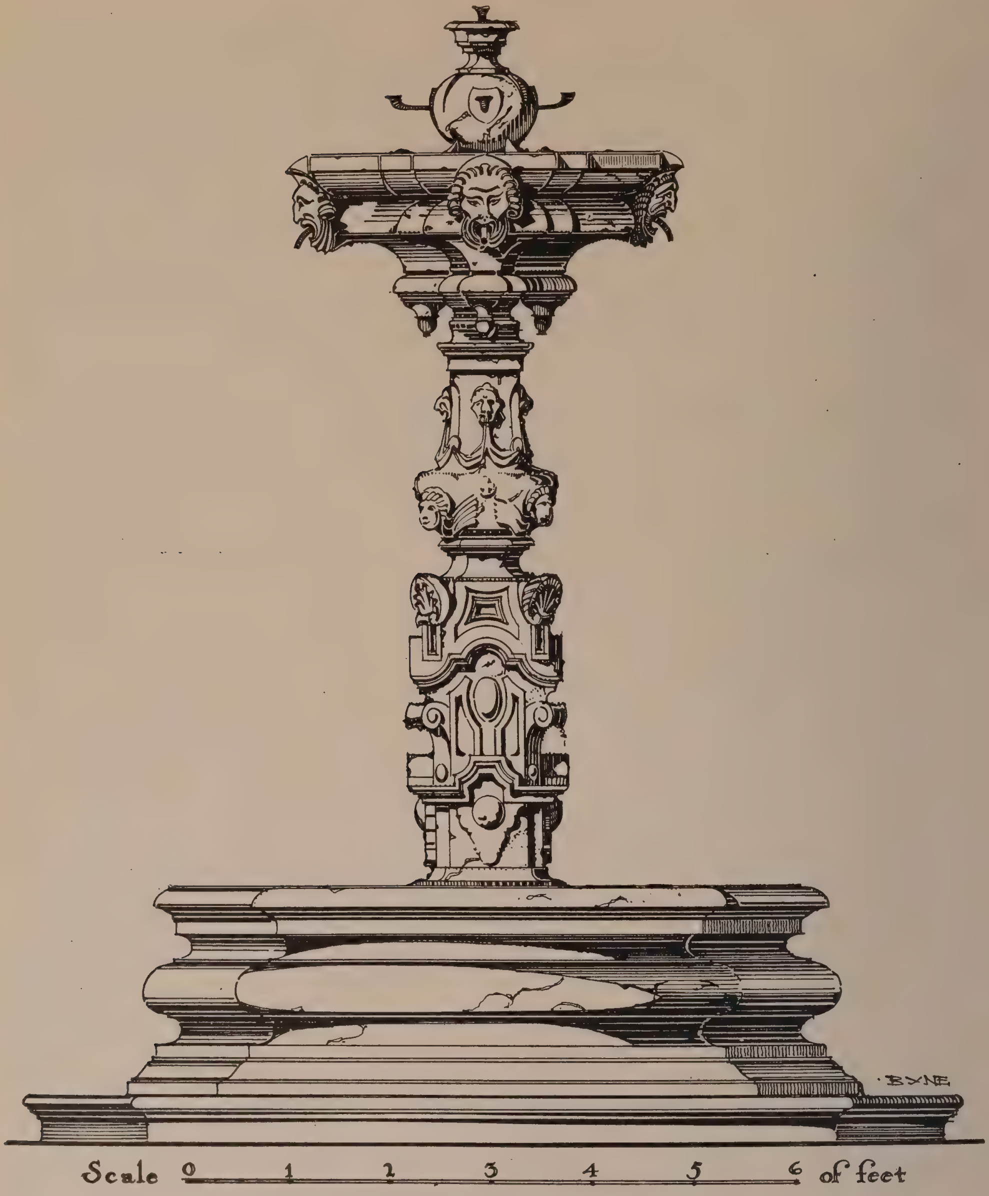
PATIO WALK LAID IN GRAY AND WHITE PEBBLES

Two units of a garden walk laid in gray and white pebbles
GRANADA

a great deal. Artificial lakes therefore could not be dreamed of, nor even pools of any size with their aquatic plants and birds and their little islands connected by pretty toy bridges. Water was too precious to lie silent in a broad expanse; it had to be confined in terra cotta canals and made to murmur through all its course. There was no periodical flooding of the entire area, nor wasteful flowing through earth ditches; instead, the thin stream was held to its course so that no drop escaped to nourish where not necessary. Diminutive conduits ran from tree to tree, from shrub to shrub. In the case of terraces besides the open canal disappearing under the steps, the concave ramp of the stair itself might conduct water from an upper fountain to a lower. Whatever served this purpose, it was open and visible, and the water was made to show itself in as many places as possible before it was carried off to the more utilitarian huerta.

This endeavor to squeeze out the last drop has resulted in special designing of fountains and basins. The pool of a spouting fountain, for instance, is not drained as it would be elsewhere; that is to say, there is not a waste below the rim of the basin, for then the effect of the play of water on the edge would be lost. As it is, it glides over, sparkles in the sun and increases the luster of the tiles in so doing, then is caught in an outer gutter and carried off in an open canal. Basins of marble or stone have their outer brim faceted, by which device the volume of water spilling over seems augmented. Still another trick to produce the same illusion is to make the water reflect. Fountains are of glazed tile not merely because baked and enameled earthenware was a popular and inexpensive material but also because its glazed surface makes a thin film of sunlit water gliding over seem greater in volume. Tiled paths are sprayed from minute jets not only to freshen and cool them but also to make them reflect and sparkle like a flowing stream.

These economical yet effective ways of using water in Spanish gardens offer a marked contrast to the copious *jets d'eau* and rushing cascades of the north (pathetically dry except on fête days). Wherever water has to be "used with due regardful thrift," the Andalusian way is



Baroque marble fountain

PALACE OF THE MARQUES DE PENAFLOR, ECIJA

worth studying. In our own southwest where it costs more to water the garden than to heat the house, it offers a valuable suggestion; and in more than the use of water, for the similarity of climate and growth also favors the Spanish tradition.

THE BUILDING
OF THE
AMERICAN TELEPHONE & TELEGRAPH COMPANY

Welles Bosworth, Architect

By KENNETH CLARK

IN THE American Telephone and Telegraph Company's building the use of Greek motives seems to reach a point beyond which it would be hard to go. It is a far cry from the Parthenon to the skyscraper, but that the two can be intimately related to each other with respect to detail, unities and motives is proved by the executed building that forms the subject of this article. One can hardly picture a succession of Greek temples piled one upon the other, and yet the solution of just this part has been worked out by Mr. Bosworth, in the heart of downtown New York. The general scheme of the exterior was inspired by records that have come down to us of a structure, containing seven stories of columns, erected by Septimus Severus upon the side of the Palatine Hill in Rome.

The purpose of the design was to convey a feeling of horizontality—to give an impression of a masonic structure carrying a message of solidity and permanence, in style as well as form, the public service conducted by the American Telephone and Telegraph Co.; and any superficial effect for advertising or financial display was to be avoided.

The first story is of the Doric order, the order of the Parthenon, of which these columns, though a few feet shorter, are copies; and very exactly and beautifully are they done, for the care with which the details have been drawn and executed is one of the strongest points to be admired throughout the entire building; everywhere is evidence that proves the exactness of our modern knowledge of Greek archaeology and architectural forms.

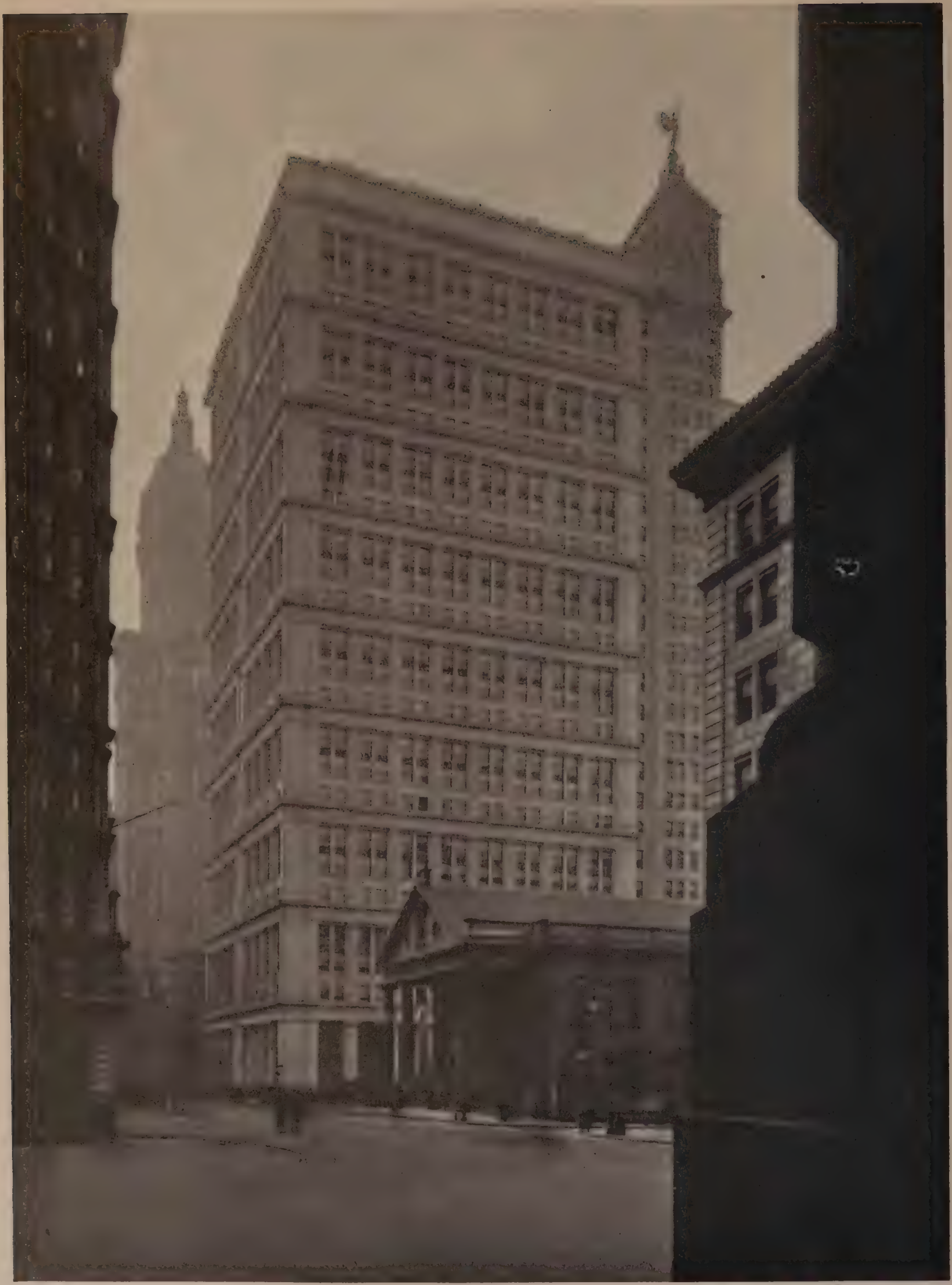
Above the basic Doric colonnade are eight tiers of the Ionic order, the columns copied from the recently excavated Temple of Sardis, in Asia Minor; and, following another ancient precedent, as in the Library of Pergamon, they are joined by a screen wall at a point at one-third of their height, which adds to the solidity of effect and gives opportunity for contrast with the upper two-thirds of the bays, where the windows are grouped in connecting bronze frames.

The façades are crowned with a solid parapet wall which ties the elements well horizontally and give a mass against the sky that a pierced wall would lack.

All the exterior masonry is of granite, from Bethel, Vermont. It was shipped, after being cut, to a yard in Long Island City, and from there was supplied to the building as needed, in this way obviating any delay that might have been caused by shipping direct from the quarry.

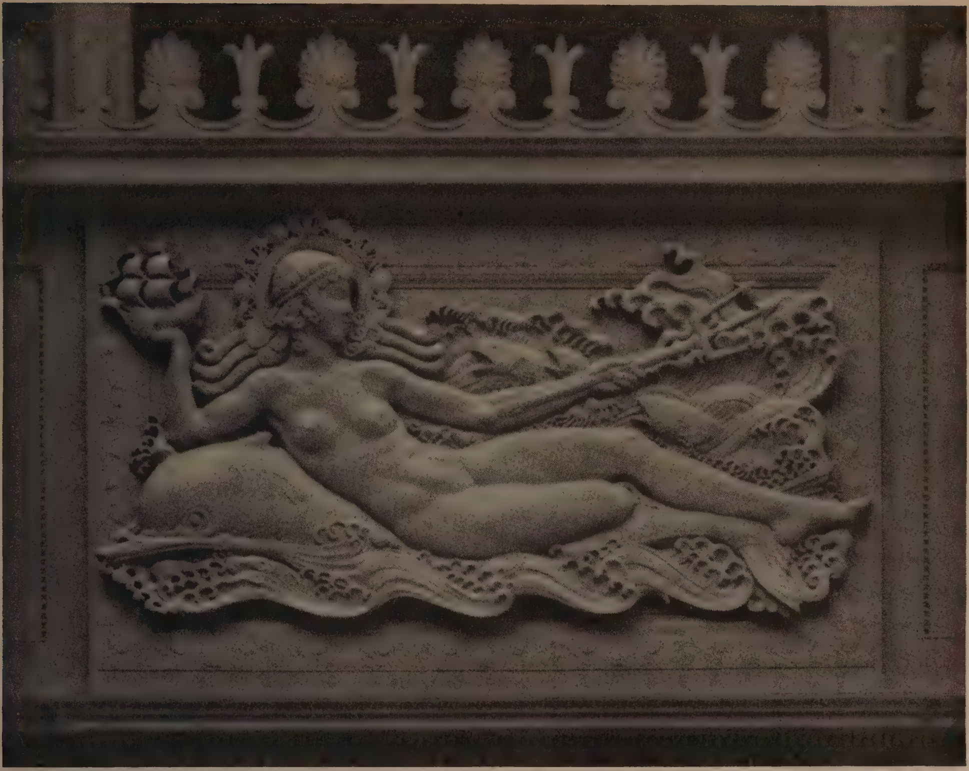
The treatment of the bronze grille work between the columns on the Broadway front, is notable in that each bay, over the doorways, has for a central motive, a panel modelled by Mr. Paul Manship. The subjects are: Earth, Air, Fire and Water. The inspiration for these panels was derived from the famous figures on the Tower of the Winds at Athens, and these modern derivations stamp the artist as one of the greatest of decorative sculptors. Almost Oriental in their richness and fullness of effect, and superb in execution, these panels will live as a joy forever and had they emerged from the largess of the Renaissance Period, the columns framing them would have been decorated with the sonnets of their admirers. As it is in blasé modern New York that they have appeared, the passerby barely glances at them. It remains for a future age to place them where they belong, in some museum, to be studied and admired as they deserve.

The sculptor's facile hand has added at other points to the beauty of the building. For instance, inside the doors are bronze floor panels representing Mercury carrying the messages of the gods. The bronze drinking fountains throughout the building were from Mr. Manship's models



The Architectural Record *January,* 1924

THE AMERICAN TELEPHONE & TELEGRAPH COMPANY BUILDING, NEW YORK CITY
Welles Bosworth, Architect



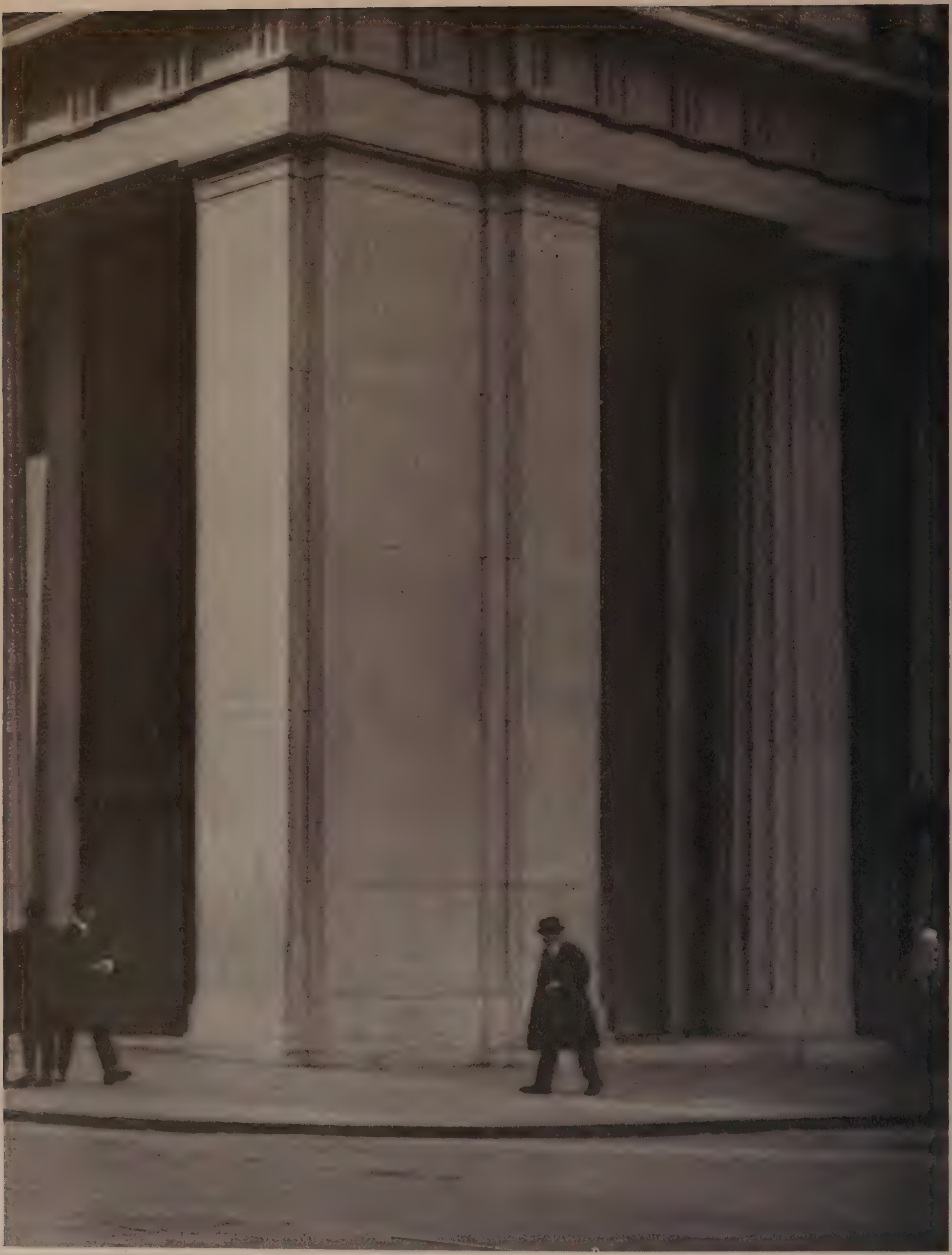
Bronze Panel Over Entrance
THE AMERICAN TELEPHONE & TELEGRAPH COMPANY BUILDING, NEW YORK CITY
Welles Bosworth, Architect

and the frieze of child figures, in marble, over the elevator doors, was conceived and modelled by him for the old building, to be carried on in the new portion by Mr. LaChaise during Mr. Manship's absence abroad.

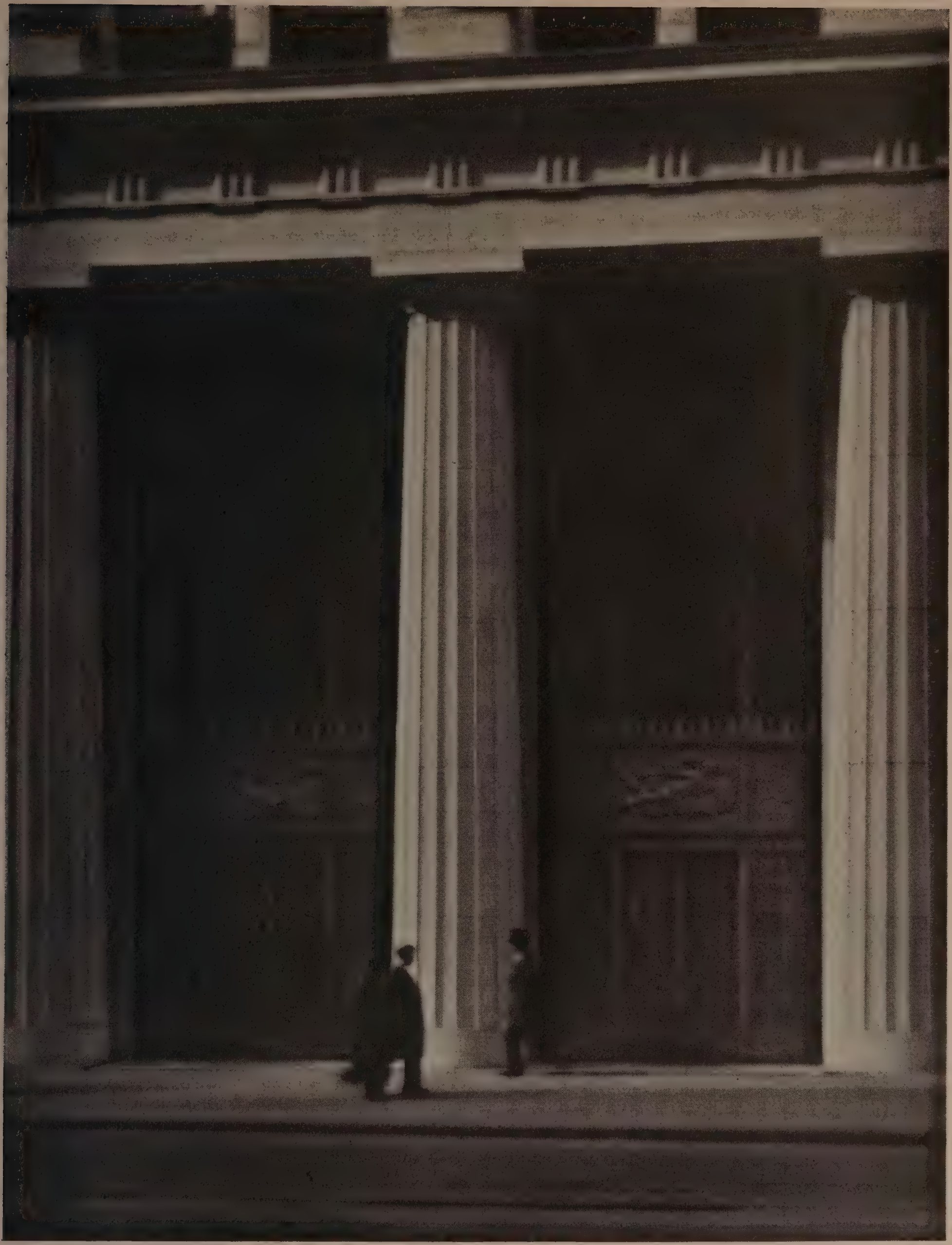
Almost the entire first floor of the building is given over to the monumental vestibule, which is really a Greek hypostyle hall, possessing in size and scale some of the impressiveness that the Egyptian Temples must have had with their forests of columns and the vistas of dignity and grandeur between them. In this vestibule the order of the Parthenon has again been used, and above the columns a ceiling in color adds a fitting roof for all this dignity.

The columns and walls are of Istrian and Botticini marbles, whose warm, soft tone gives a restful feeling of color to the whole. In this vestibule, as on the exterior of the building, it is the detail that attracts the seeking eye, for in everything is evident the care and thought with which the ancient models have been followed. Here is the directory board, framed with Ionic columns of the Parthenon period, and with a fine cornice bearing a beautifully cut Greek fret ornament, and here are the elevator grilles and cars of bronze, and the chandeliers with their motives derived from the Greek oil lamp, and the letter box of marble, for the use of which material special permission had to be obtained from the powers that be in Washington; all these show a masterly care in the designing of the small things that go to make a successful whole.

To realize the true scale of this hall it should be seen at night; the play of light on the highly polished walls and columns



THE AMERICAN TELEPHONE & TELEGRAPH COMPANY BUILDING, NEW YORK CITY
Welles Bosworth, Architect



The Architectural Record *January,* 1924

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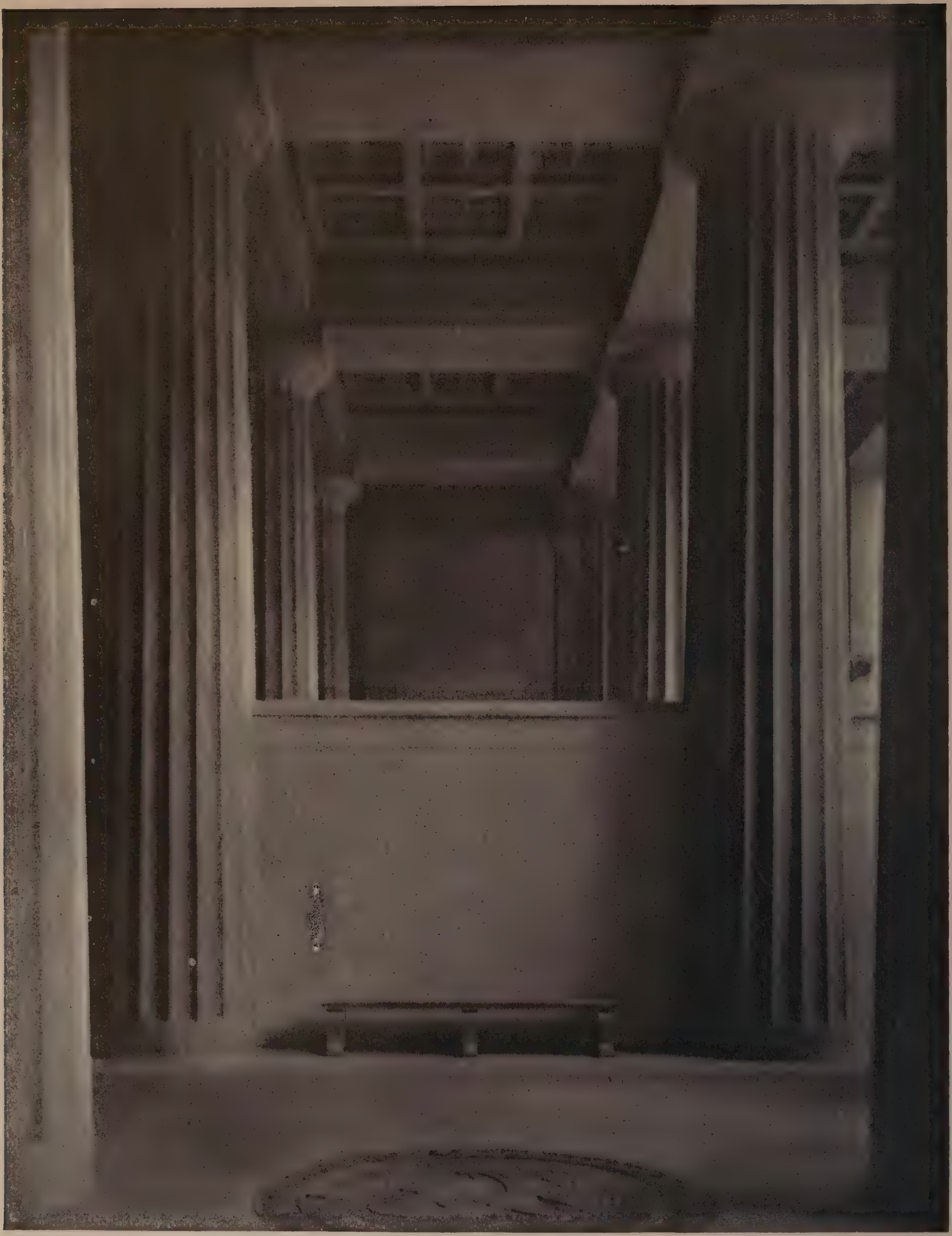

The Architectural Record *January, 1924*

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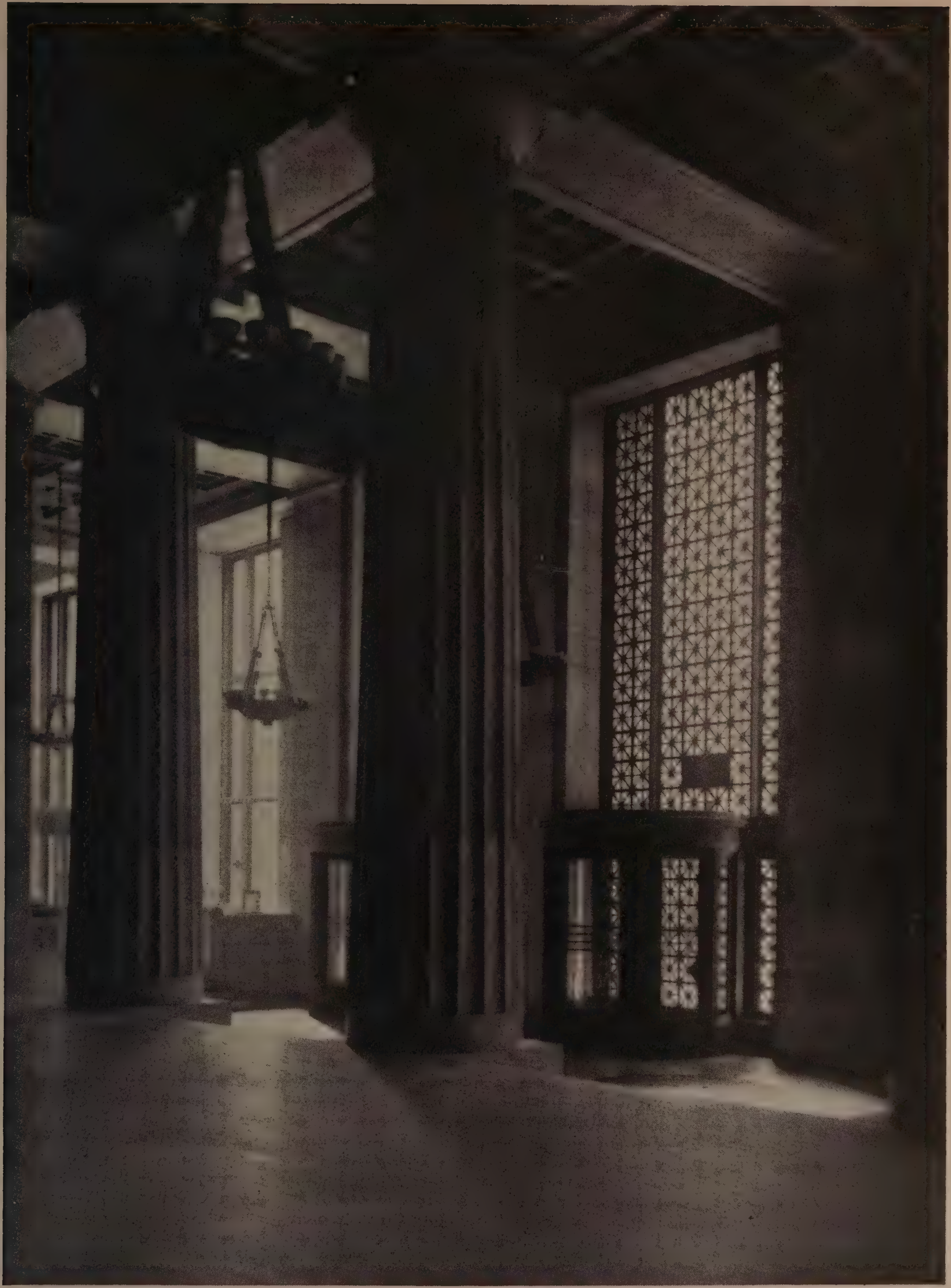
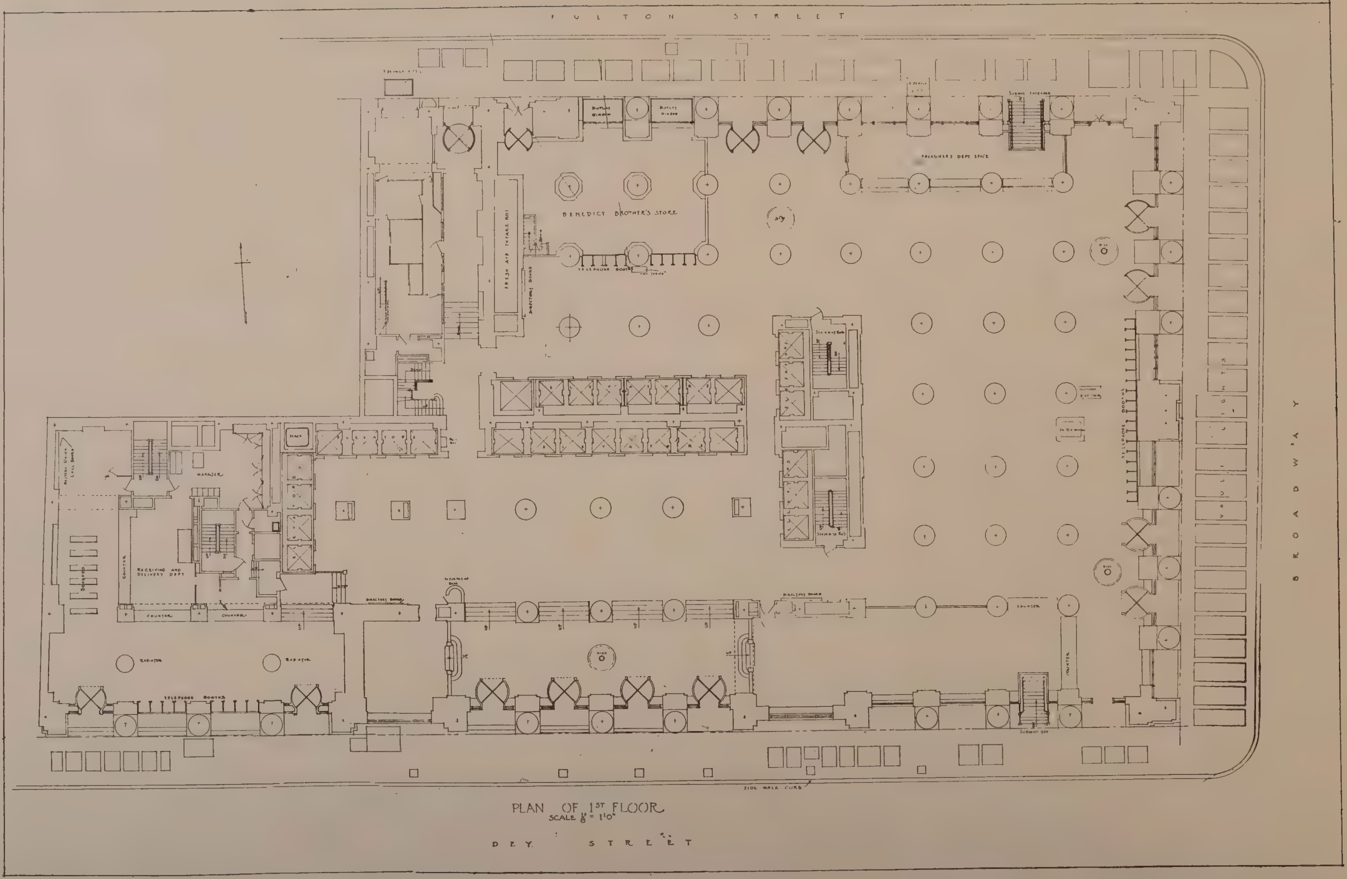
Welles Bosworth, Architect



The Architectural Record *January,* **1924**

THE AMERICAN TELEPHONE & TELEGRAPH COMPANY BUILDING, NEW YORK CITY

Welles Bosworth, Architect



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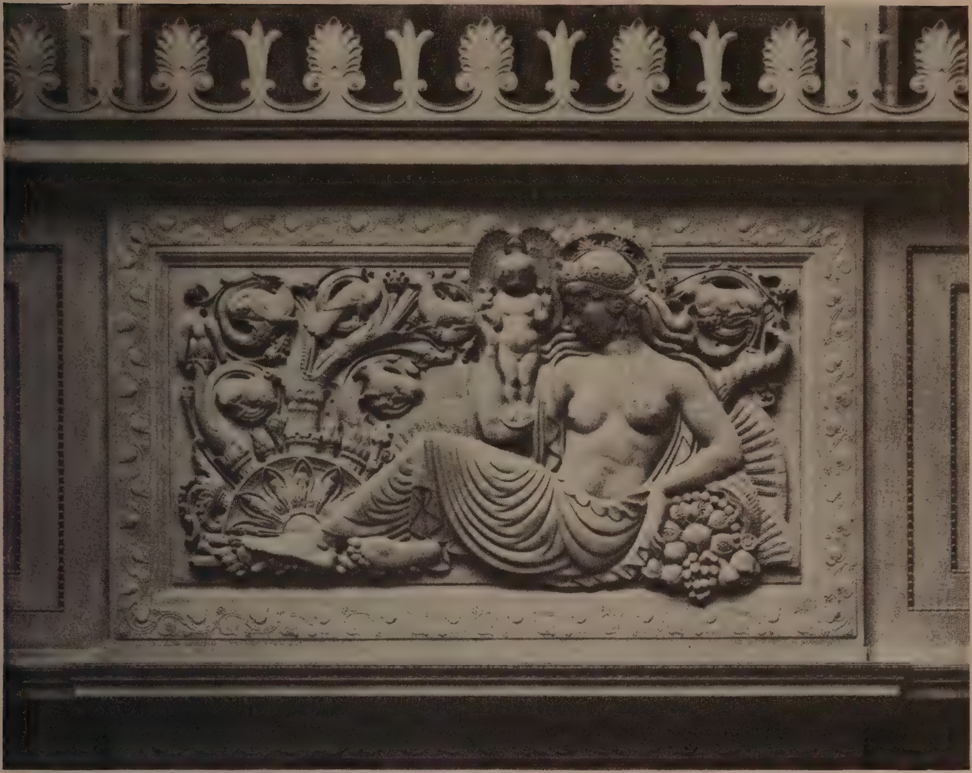
Welles Bosworth, Architect



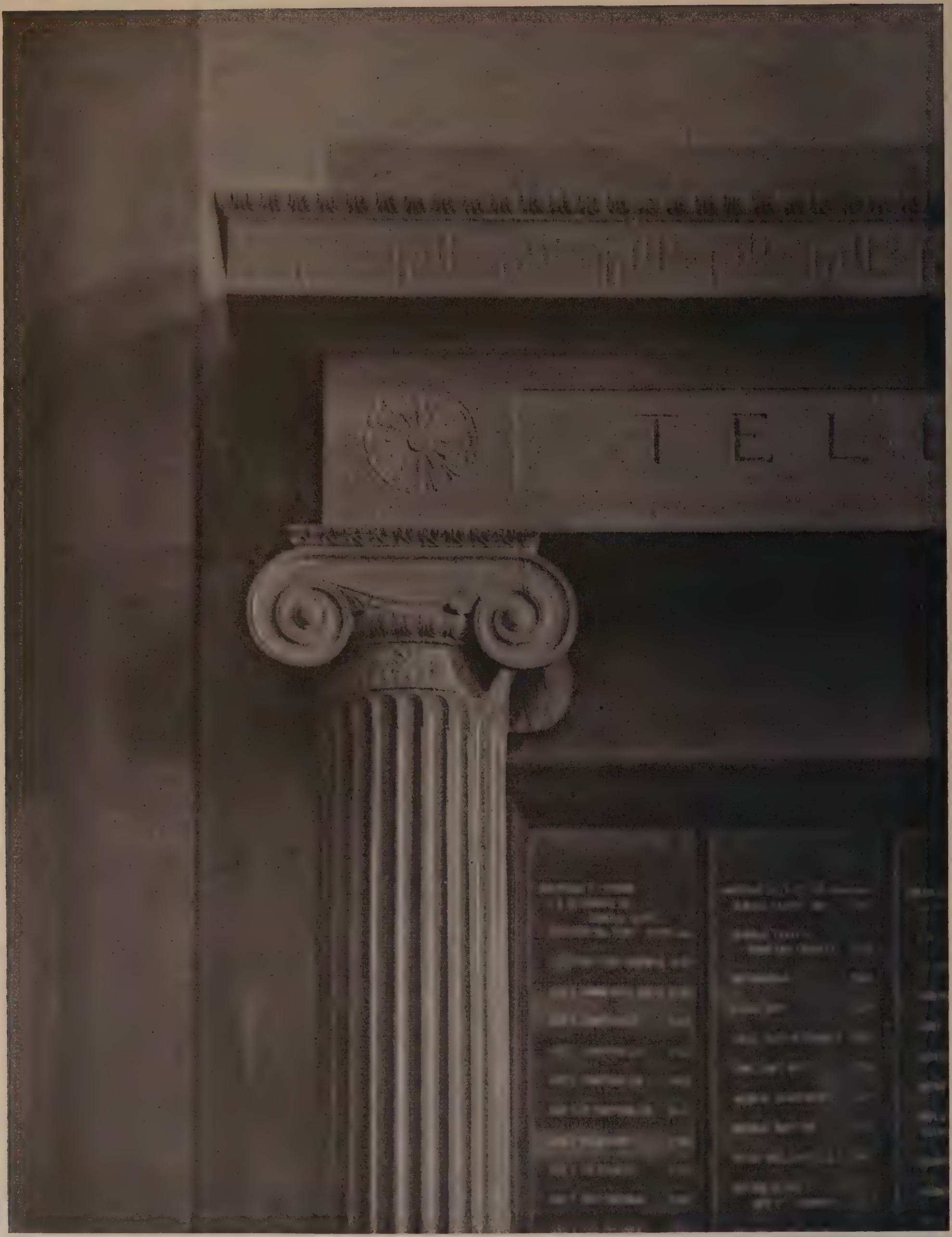
Bronze Panel Over Entrance
THE AMERICAN TELEPHONE & TELEGRAPH COMPANY BUILDING, NEW YORK CITY
Welles Bosworth, Architect

is very interesting and the "bigness" of the scheme is apparent, especially if one sees, at the end of one of the long vistas, a figure passing. Then the columns assume their true proportions, by contrast, for, though a few feet shorter than those of the Parthenon, they seem almost overpowering, owing to their number and the scale, which in this interior seems greater than in any other modern example. The whole impression created is one of simple richness and dignity, punctuated with the beauty of detail that ornaments the work.

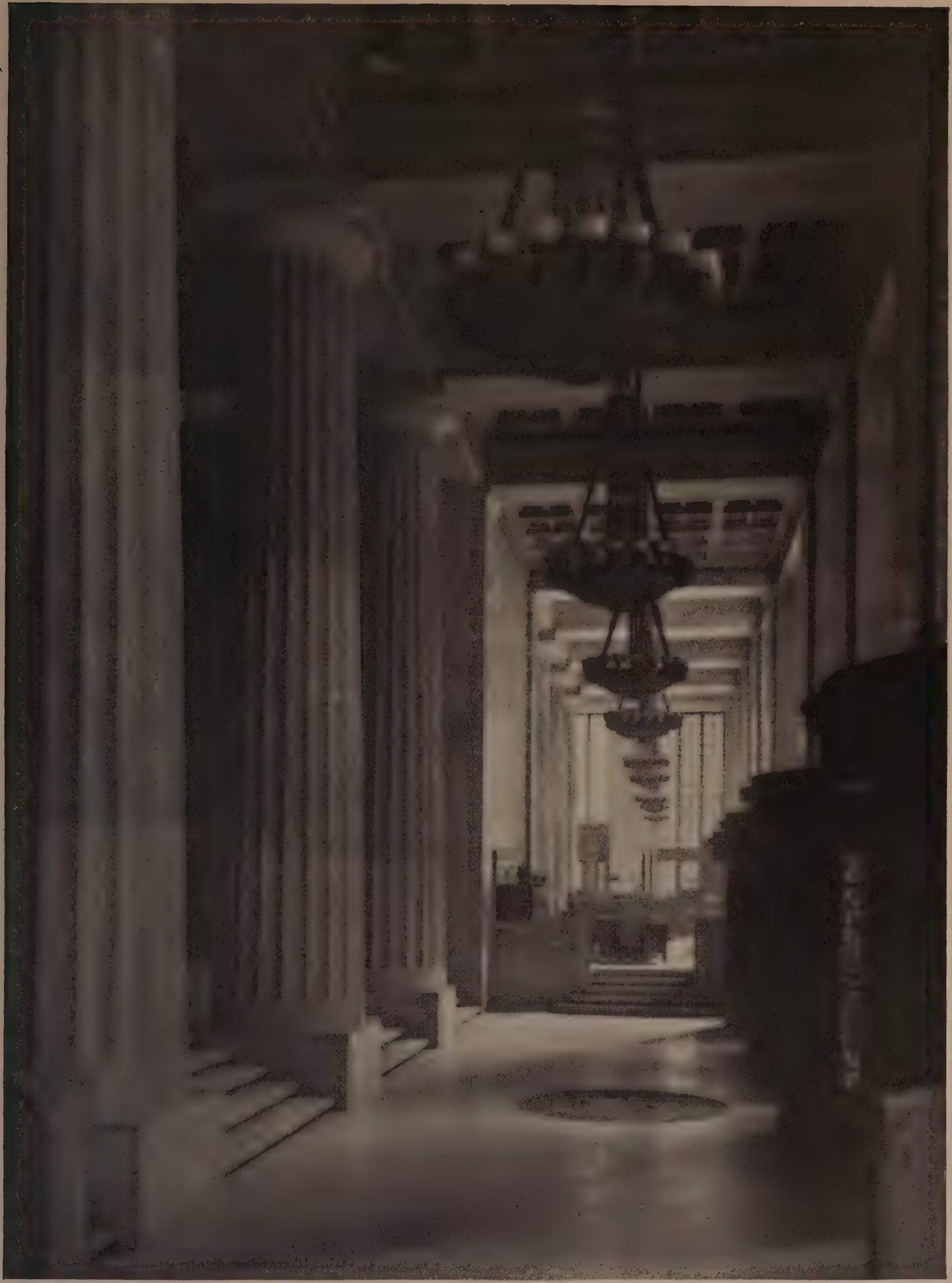
Many people will offer the old criticism that all this is merely "dress" and not true architecture, for the steel frame so ornamentally concealed by its marble and granite coat does the real work, and all else is scenery. Well, it is scenery, but what else can the modern building have to make it beautiful but this very covering or overcoating of false construction?

The few attempts to use the elements of modern steel framing in the finished surface of a building, have not proved revelations of beauty, and as the very nature of materials prevents the raising of a modern structure on the post and lintel principle, the architect of today has to accept the fact of the steel skeleton and clothe it in a covering that makes of it a thing of beauty, and this Mr. Bosworth has done.

The building, as we see it now, was built in two units, that forming the Dey Street elevation and the tower on Fulton Street being one, and the mass filling in the Fulton Street and Broadway corner, constituting a later addition. The combination of the two involved some very complicated engineering problems, not the least of which was the fact that when the



Detail of Directory Board
THE AMERICAN TELEPHONE & TELEGRAPH COMPANY BUILDING, NEW YORK CITY
Welles Bosworth, Architect



The Architectural Record *January, 1924*

THE AMERICAN TELEPHONE & TELEGRAPH COMPANY BUILDING, NEW YORK CITY
Welles Bosworth, Architect

wall of the old building was removed, it was found that the spacing of the vestibule columns necessitated their being at a point which was not under the old wall. This wall for the entire height of the twenty-six stories was cantilevered over to the new line of support, and with such precision was the work done that the final deflection was only one-quarter of an inch.

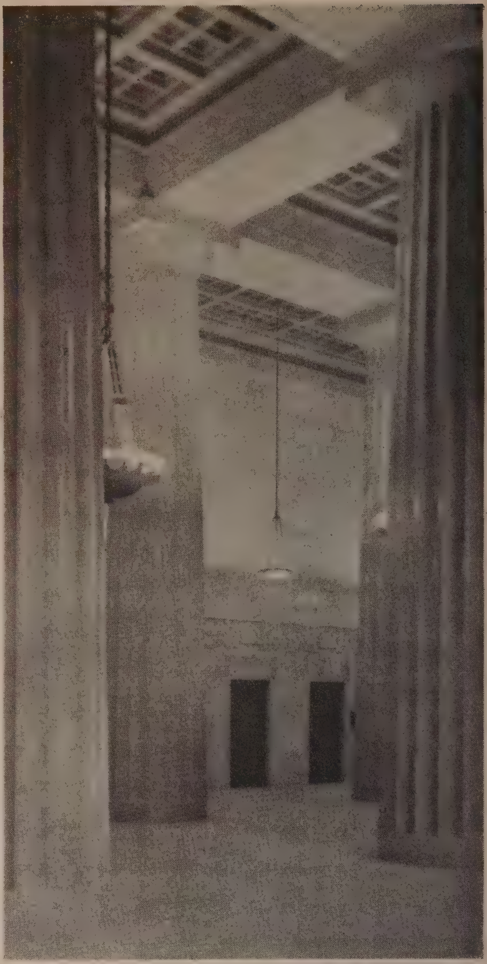
The Fulton Street tower has an interesting treatment to terminate it in the form of a colonnade of the Nike Apteros Ionic order, with a pyramidal stone roof, surmounted by a figure of the "Genius of Electricity" by Evelyn Beatrice Longman, who was chosen as the artist to execute the work after a competition in which many prominent sculptors took part.

The figure is nineteen feet high, of gilded bronze, and stands upon a globe, grasping in one hand a strand of cable and holding aloft in the other a sheaf of thunderbolts.

The foundations of the building go to solid rock, ninety-five feet below grade, and under the first floor are three full basement stories given over to the mechanical requirements of the building, the extensive heating and ventilating plants, boiler room, coal storage, etc.

On the roof of the new portion there is a screened-in basket ball court for the recreation of the employees, while in the first basement there are several restaurants and a cafeteria.

A wonderful view of this building, which involves a real thrill of pictorial feeling, can be had just at dusk, looking down the canyon of Broadway from the North, from a point in front of that terrible architectural mistake, the old Post Office Building. From here we have in the right foreground, Old St. Paul's Chapel, whose once soaring steeple has become, by contrast, a very modest affair; behind it rises the mass of the Telephone and Telegraph Building, serene, massive and from the very monotony of its motives giving an impression of the vastness and the power of the modern corporation, whose purpose is Public Service and whose influence reaches throughout the world.



DETAIL OF LOBBY

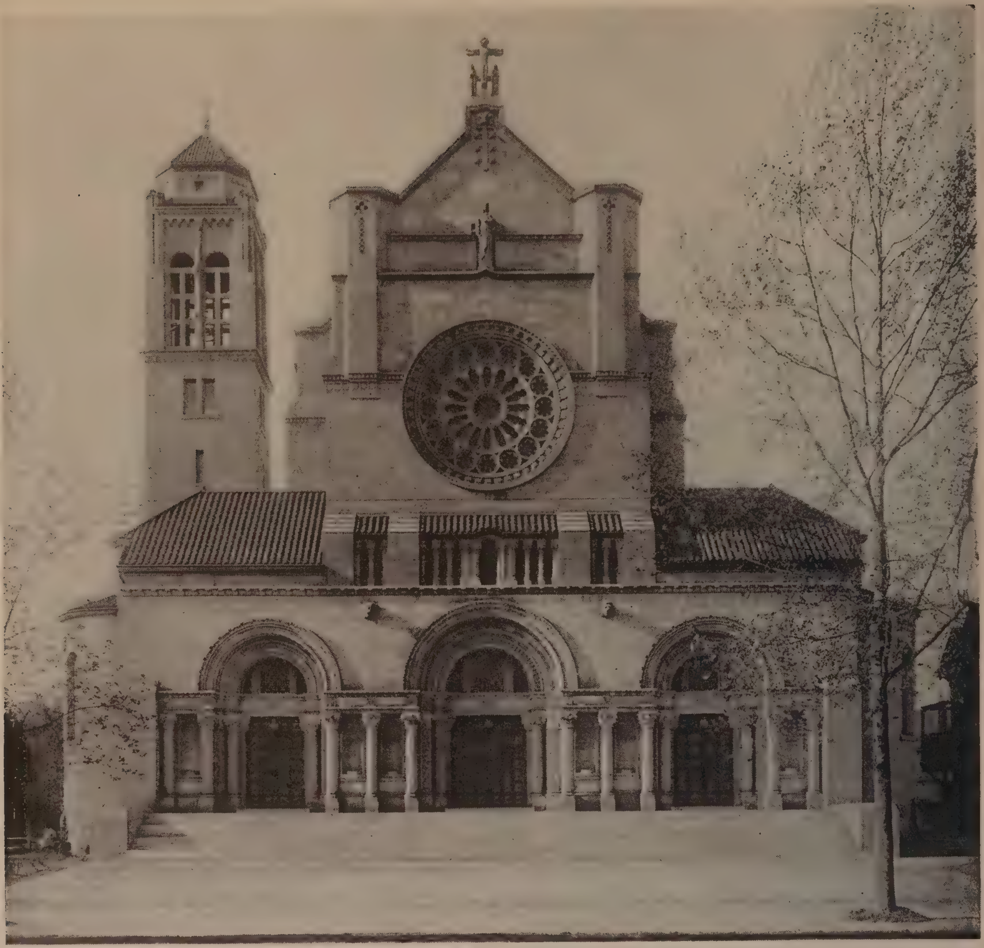
THE WORK OF JOHN T. COMES

BY

CHARLES D. MAGINNIS

Though the name of John T. Comes has been for twenty years a familiar signature to ecclesiastical designs of marked beauty and distinction, few of the profession, I think, realize the measure of his beneficent influence on American architecture. As more than a year has elapsed since his death even one who knew him as intimately as I may presume to speak of his accomplishment with a critical detachment. It is first of all to be noted of Comes that he had the rare fortune to work under the dominion of a great and absorbing theme. To restore to the Catholic Church a standard of architecture less unworthy of its ancient primacy was a cause to which, in a spirit of pious devotion, Comes may really be said to have dedicated his career. To this high interest he gave all of his abounding energy and enthusiasm. In season and out, he wrought and preached for a recognition of the claims of art upon the discriminating attention of the church authorities who, in the face of the grave spiritual problems inevitable to a new and complex society, were not unreasonably disposed to regard art as a concern for a more leisure day. One easily forgets the discouraging conditions against which Comes early contended, so happily have they since been modified.

There is little to say that is agreeable about early Catholic building in America. St. Patrick's Cathedral, New York, by Renwick, was the earliest and, for long, the only work of distinction inspired by the Church. But this was, especially for its time, a remarkable achievement. Contemporaneous building of importance was almost wholly in the hands of Keeley, a man of lesser gifts who, at his death, was acclaimed as the designer of five hundred churches. An apprenticeship in the office of Pugin had given Keeley so Gothic a bias as to shape substantially all that came from his hand. One readily perceives the evidences of this early training in the exterior of the Boston Cathedral, where the artistic potentialities of the man are best exemplified, but is disconcerted as he attempts to account for certain other cathedrals of his in New England. Numerous parish churches throughout the country, moreover, bear witness to a designing skill which, given the right exercise, might have made for notable results. Of course, effective control of undertakings geographically far scattered was then very difficult and the mark of this is only too visible. The straitened circumstances which attended even the ambitious projects of Keeley exacted an impoverishment of design which Gothic types tolerated with particularly ill grace. As a consequence, there is wholly missing from these buildings, as indeed, from all the Catholic buildings of this time, that note of vitality which is associated with the operation of right structural laws. Behind professedly Gothic walls one is constantly disappointed to find elaborate forms of stone architecture set forth in scenic terms of lath and plaster. This was a day of fluid movements in population and the physical needs of the Church had to be met with a haste which precluded any very thoughtful solicitude for the artistic expression. Designs for churches and institutions of importance were made with little enterprising study of their architectural possibilities and, at times, with more than a suggestion of their representing the output of some architect's casual

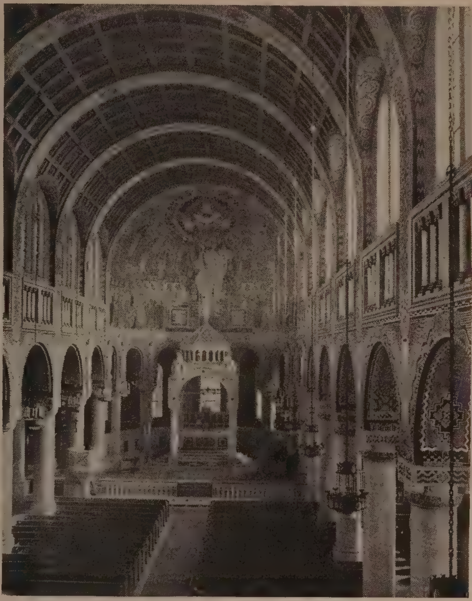


ST. AGNES' CHURCH, CLEVELAND, OHIO

John T. Comes, Architect

stock on hand. What a contribution might have been made to American architecture had the right capacity been brought to bear on these early modest enterprises of the Catholic Church! A deplorably large number of edifices throughout the country were noted merely for a standard of design so illiterate as to puzzle the critic who, recalling the historical primacy of the Church in such matters, marveled at its toleration of inferiority.

Such, in brief, was the state of American Catholic architecture when I first met John Comes. He was then a draftsman in the office of Beezer Brothers of Pittsburgh, where I found him responsibly assisting in the design of several brick churches of Lombardy tradition. I was at once aware of a rarely enthusiastic and energetic spirit, of a force which, once completely enlisted, would accomplish mightily in the effort for better things. He had not yet, of course, indicated the possession of the rich artistic endowment he later discovered and his own early buildings are remarkable chiefly for a certain conscious sincerity and a corrective intention expressed in elemental simplicities of form. He was not afraid to be austere in his effects, preferring to emphasize the directness and economy of his constructive methods. He had a fine intolerance of shams which revolted the craftsman in him but offended even more his sense of religious propriety. It is significant of the integrity of his own character that nowhere in his work do we detect any disloyalty to this principle. In the freer exercise of the professional authority which came with his later years, such a sturdiness was a matter of course, but the early career was not without those encounters when for cherished principle, the architect must be prepared to hazard his professional fortune. His solicitude for the perfect expression of his idea and the eagerness with which he deprecated unworthy compromises with it, represented no mere pride of opinion. He would indulge the client's view readily enough on a mere question of taste, but on ethical matters he was unyielding. This was the operation of a spiritual power which was with his youth equally with his professional maturity. A man of strong faith and of unusually developed mystical nature, the beauty of the material temple was a positive passion with him. He rejoiced that his art made him an instrument in achieving it. Always conscious of the measure in which his church had suffered at the hands of the ignorant artist, he exulted in the sense of his own growing power to restore it.



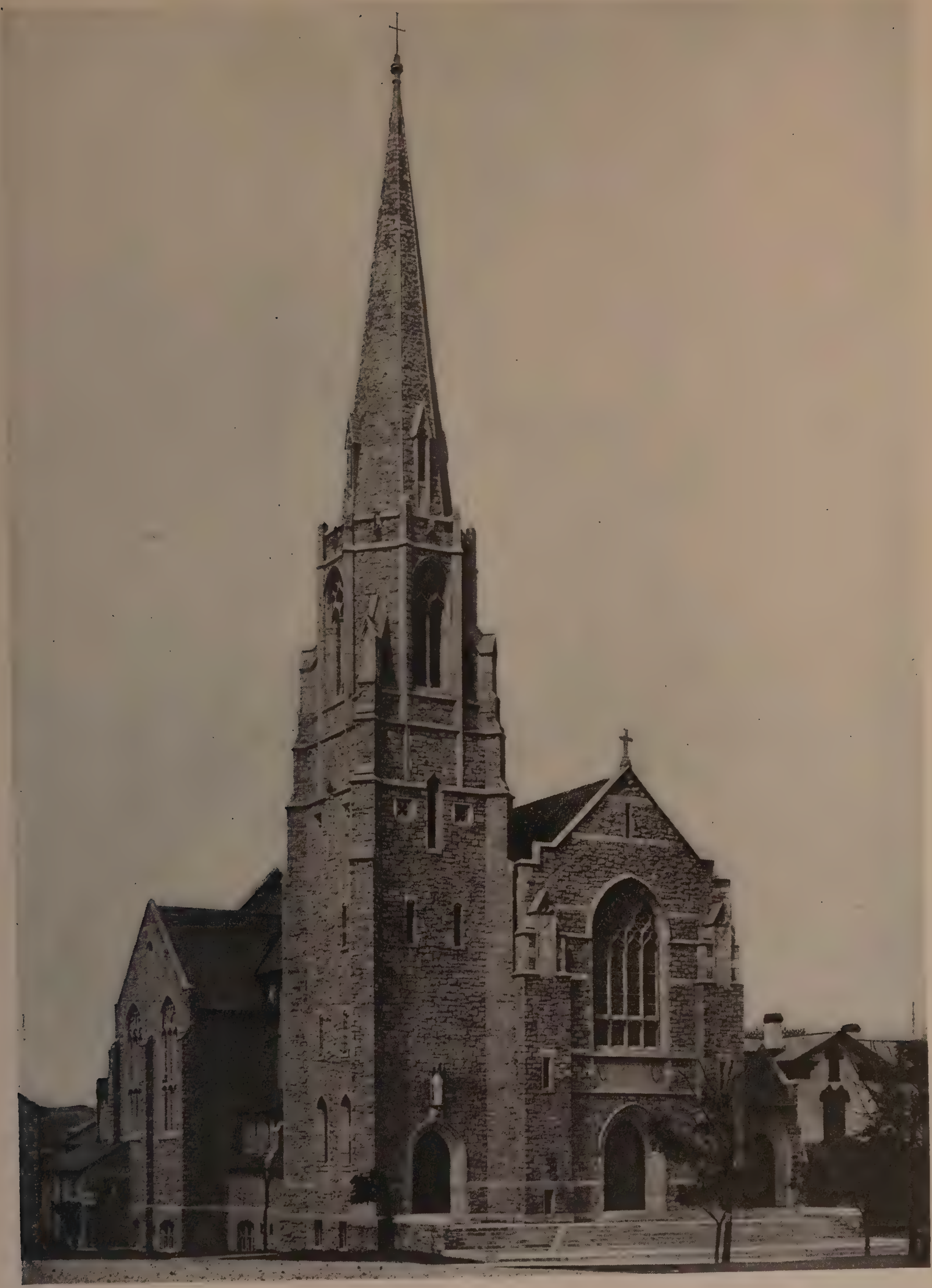
ST. AGNES' CHURCH, CLEVELAND, OHIO
John T. Comes, Architect

It is only in a comprehensive survey of the modern architect's activity that we become thoroughly aware of the anomalies of modern art. And then we are positively startled to perceive the measure of its dependence on historical inspirations. For generations yet we must be satisfied with an architecture of reminiscence, whatever promise of national conviction may here or there from time to time be revealed. The architect who is concerned with the expression of so universal an institution, however, as the Catholic Church, possesses a singular but obvious immunity from the reproach of archaeology, dealing, as he does, with historical systems, which, for the most part, are as pertinent as ever to the spirit and the practical life of the Church of the present day. None the less, even he must perceive his obligation to express the genius of his time and country. In the effort to find the fitting aspect, Comes, like many others, came definitely under the influence of that modern Gothic movement so remarkably animated in this country by Messrs. Cram and Goodhue. Bentley, as well, made no small appeal to his imagination and one can detect in Comes' Byzantine essays occasional influences of the new Westminster Cathedral. His habit, however, was to hark back to the sources and thus to fortify his faith in the soundness of the great ecclesiastical traditions. A commission in California reasonably led to a first-hand examination of Spanish examples, but the influence of this experience appears to have been slight and earlier attachments soon resumed their old potency,—not, however, before he had happily shaped the Cathedral group at Toledo, Ohio. His versatility was exceptional, I think, even in a time when architects are necessarily histrionic. For example, it is difficult to realize that the grave and rather ponderous dignity of the façade of St. Agnes', Pittsburgh, was the work of the same nimble hand which wrought the design for the Butler tower. Through all the types he employed, however, one traces the elusive but unmistakable impress of personality.

Nothing in a review of Comes' work is so striking as his fondness for the unbroken nave. I have in mind not only those examples which are frankly based on the basilican plan, as St. Monica's, Rochester, N. Y.; St. Mary's, McKeesport; St. Agnes', Pittsburgh, and others, but such significant instances as the Gothic church of St. Mary's, Cincinnati, and the Romanesque of St. Agnes', Cleveland. While the resulting economies were, no doubt, a consideration which had their own weight with him, his employment of this type, even when he was unhampered by financial stress (as at Cleveland), signifies that he loved the sense of sheer unity which it imparted to his interiors which, I feel, are reposeful in a notable degree. In the case of St. Mary's and St. Paul's, Butler, Pa., the cruciform plan is almost wholly developed on their exteriors, whereas its interior potentialities are frankly exchanged for the rhythmic continuity of pier. The use of the literal basilica plan is peculiar to Comes' earlier days when his work was more didactic, and was usually associated with a Lombardy exterior. I fancy he would not have given these Lombardy designs a high place in his own estimate of his accomplishment, but they struck an arresting note of simplicity which was in sharp reaction to the architectural fripperies of that time and which, rendered as it always was with craftsmanship, made of the vulgarity of red brick something delectable. It was the sheer simplicity of these interiors, however, which was most telling. Here there was frank challenge to the prevailing tastelessness. How we sense the protest which resides in the simple terms of St. Agnes', Pittsburgh, where fluid line and right proportioning contrive an effect of delightful naïveté! Comes did many things in his career which displayed more artistry than this modest parish interior but nowhere, I think, are the large characteristics of his art more apparent. St. Monica's, Rochester, another early work, has a fine stateliness of proportion in the primitive Christian vein, with a timber roofing supported by slightly penetrated clerestories which are an admirable foil for the finely-scaled arcades beneath. Here and elsewhere, as in St. Mary's, McKeesport, is to be noted the influence of the Hildesheim basilicas, and it was doubtless from their neighborhood, where the tradition is active, he derived the feeling for the Bueron decoration as an appropriate system for the enrichment of big surfaces. St. Monica's has yet to receive its decoration after this manner.

It was only, however, when he became really engrossed with the Northern Gothic and Romanesque styles that Comes' work took on the refinement of line and color and the imaginative qualities which we associate with his best achievement. His church at Butler, Pa., I believe, was the first definite promise of a Gothic faculty. Despite the dependence on a rock-face stone, this exterior has an air of suave reticence and refinement which are never absent from his Gothic designs and if its interior must yield in point of quality to such riper works as St. Mary's, Cincinnati, it can lay claim at any rate to one of the most charming church towers of America.

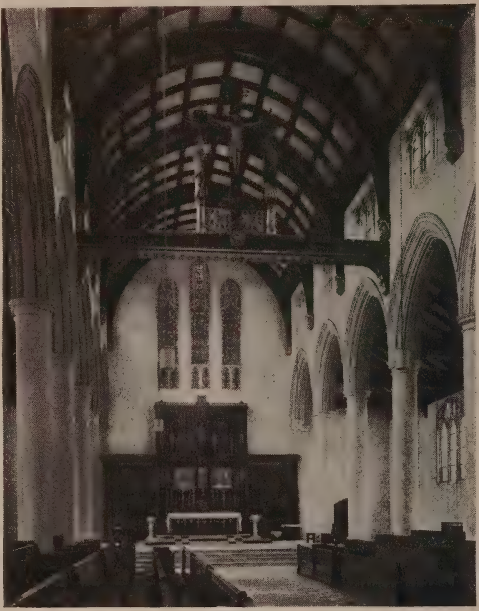
I do not find myself at odds with the popular feeling that St. Agnes', Cleveland, was altogether Comes' finest church. The front of this interesting Romanesque structure does not quite prepare one for the ample proportions of the interior. On seeking the source of this impression, one notes that the lessened implication results from the adaptation of the beautiful Arles entrance which required the narrowing of the nave termination. Entering, one is struck by the singular richness of color in combination with rare simplicity of design. The nave, whose height is approximately twice its width, is without a break in its splendid sweep of line, as sheer as if inspired by Bourges. High up, the walls seem to melt into the



The Architectural Record *January, 1924*

ST. PAUL'S CHURCH, BUTLER, PENNSYLVANIA
John T. Comes, Architect

barrel vaulting, so slight is the hint of the great stilt. Everything contributes to the suavity of the intention, as observe the way in which the round shaft is related by means of the remarkably ingenious capitals to the square piers above. Note also how the penetration of the clerestory windows gives to the vault such an air of lightness as might easily suggest instability were it not for the introduction of ribs of such splendid breadth as to give the fullest structural implication. A singularity somewhat out of the tradition is noticeable in the ornaments of the mural decoration which is not, however, essentially inharmonious with the general architectural feeling, and the color effect of the whole interior is exceptionally lovely. A weighty responsibility surely rested on the designer of the stained glass windows of the apse and one almost trembles at his temerity in assuming to give the requisite character to the particular panel of color which appears now with such admirable emphasis within the arch of the baldachin. In this, and in all that went towards the finished result, Comes threw himself with avid and inexhaustible enthusiasm.

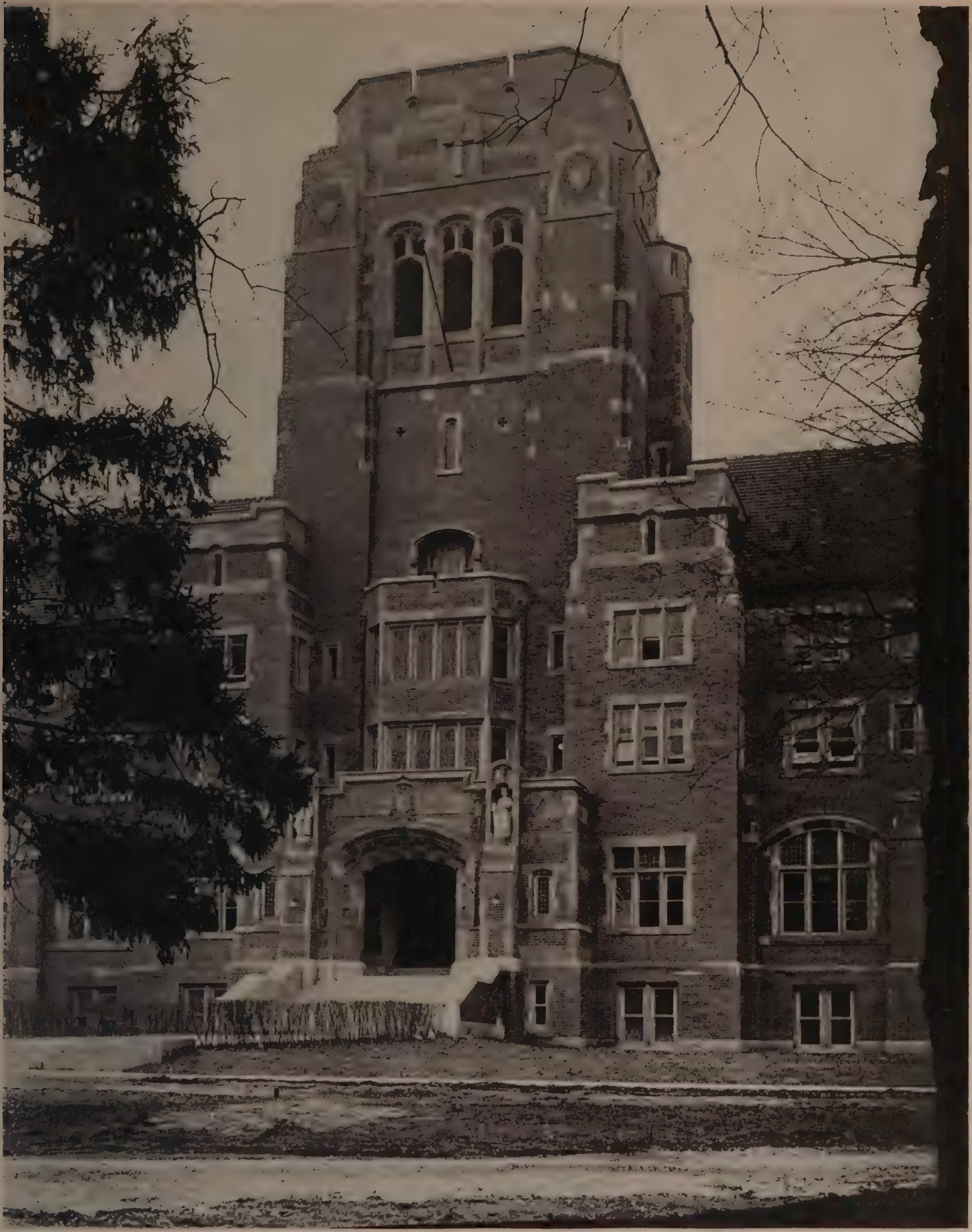


Chapel
KENRICK SEMINARY, ST. LOUIS, MISSOURI
John T. Comes, Architect

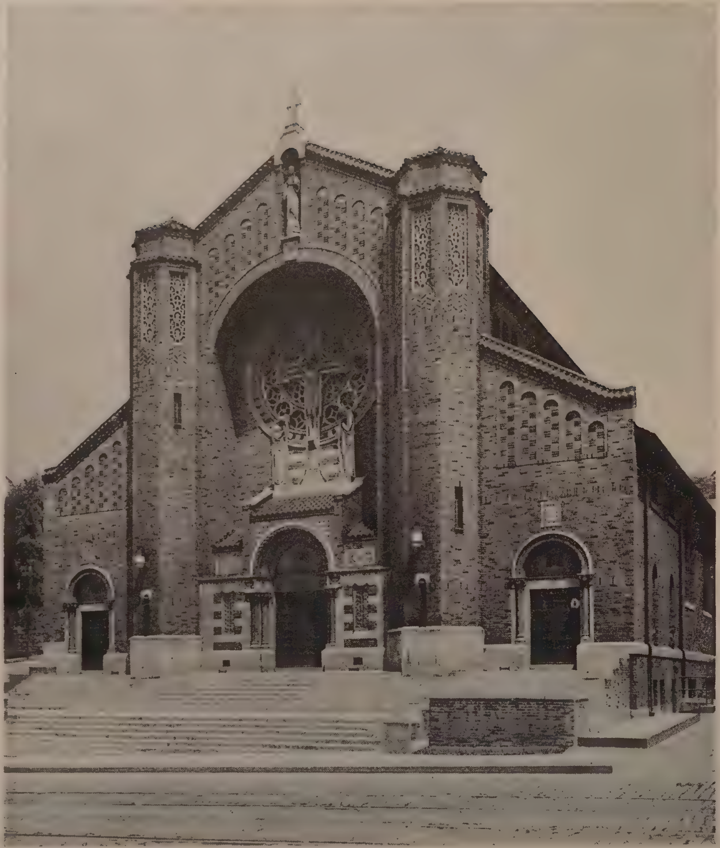
However admirable we may regard St. Agnes', there is no doubt that the Toledo Cathedral design bears the promise of still higher achievement. The façade here has a splendid stateliness and a thoroughly convincing acknowledgment of what lies behind it. It would be hard to imagine a more dramatically impressive motif. It was a favorite one, this of the deeply recessed arch, but here he carried it to really noble fulfillment. The final study will doubtless bring greater delicacy to the upper arcade, where little more seems wanting, even in this preliminary sketch, to the assurance of an extraordinarily picturesque work. The very capable organization upon which Comes, shortly before he died, gave the significant impress of his name, will, I feel sure, do no injustice to this or the other projects which still lie unfinished from his hand, and the work of Comes, Perry, and McMullen will be followed with interest by the profession. Sympathetically developed at their hands, Toledo Cathedral should prove Comes' crowning memorial.

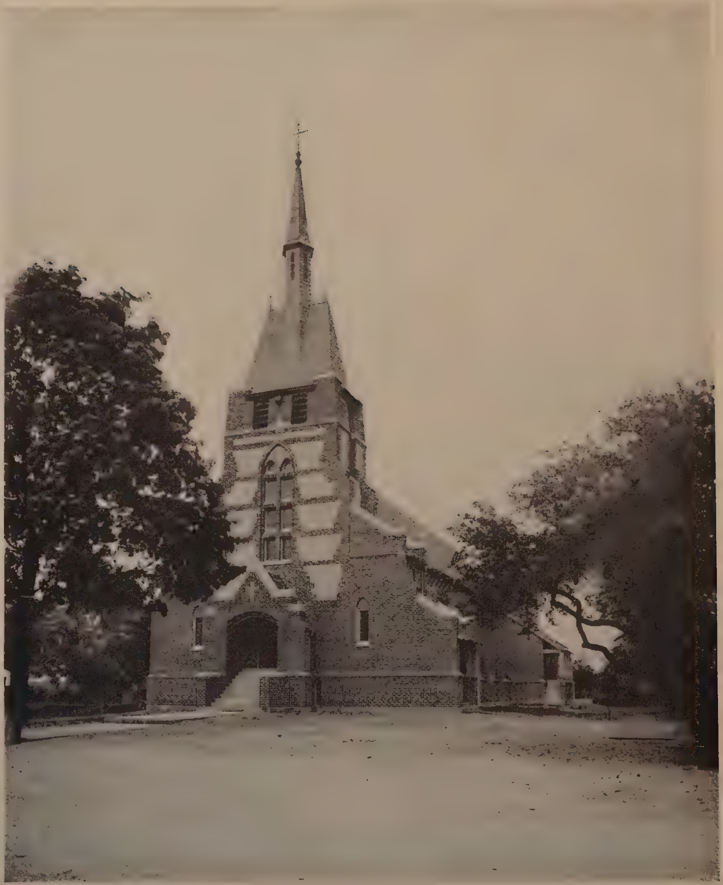
Parochial architecture has notoriously suffered not alone from the inferior standard of design but about as much from the lack of organic planning. Little thought was usually given to the interest of future group harmony, so that the completed buildings not infrequently appear to have a haphazard and unpleasant relationship, aggravated by differences of style and often of materials. Comes pleaded hard and successfully for a perception of the importance of this intelligent forethought and the beautiful group he planned on Squirrel Hill for the Redemptorist Fathers is a fine instance of his own success.

It remains to speak of perhaps the largest of Comes' undertakings—the Seminary of the archdiocese of St. Louis, a conspicuous instance of an old problem thoughtfully and beautifully solved. Nothing could be more hopelessly stark and expressionless for the most part than



KENRICK SEMINARY, ST. LOUIS, MISSOURI
John T. Comes, Architect

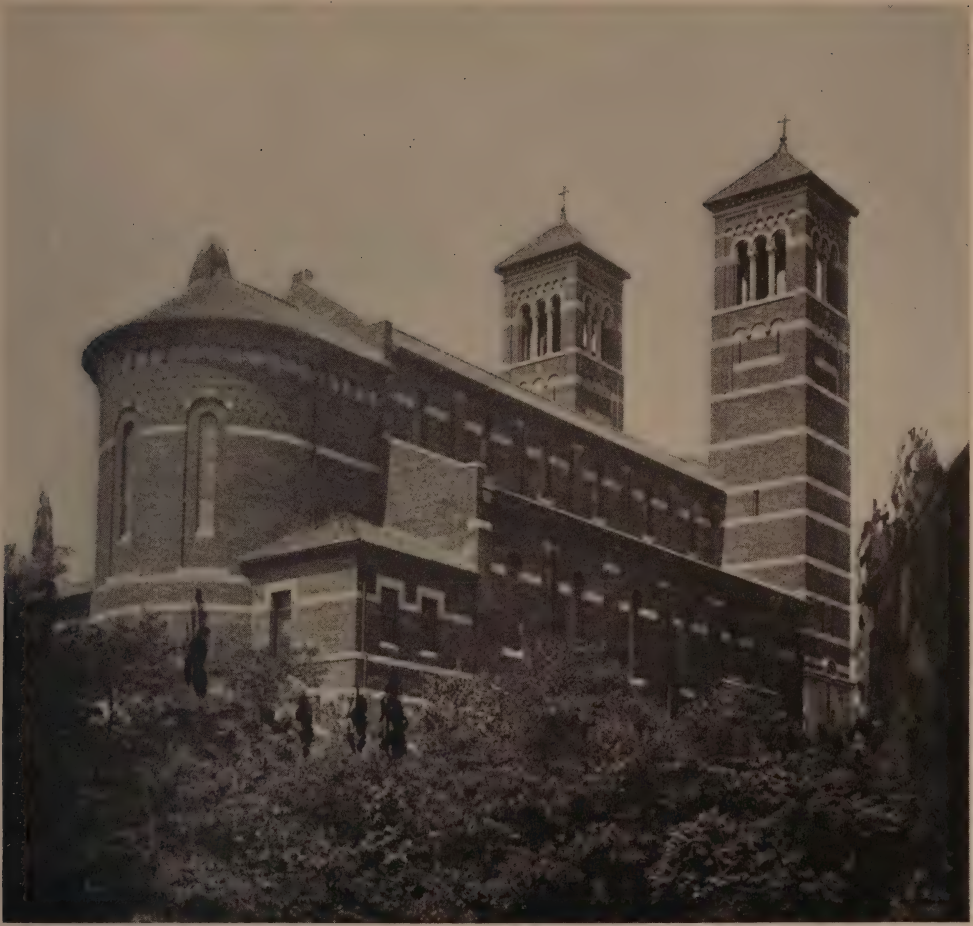




ST. AGNES' CHURCH, PITTSBURGH, PENNSYLVANIA

ST. MARY'S CHURCH, MILLERSVILLE, OHIO

John T. Comes, Architect



ST. GERTRUDE'S CHURCH, VANDERGRIFT, PENNSYLVANIA
John T. Comes, Architect

the barrack-like institutions which, with a singular tolerance, have been thought acceptable for the purpose of the ecclesiastical seminary. Making reasonable allowance for that quality of austerity which should properly control the design of a building devoted to the training of the priesthood, there is no reason why, in the interest of its plan, such a building may not be, as it is in the case of St. Louis, a thing of positive and compelling architectural interest. Built around a great quadrangle with perfect simplicity of plan, there is contrived a certain spacious but formal picturesqueness which is heightened by the medieval flavor of its design, the relief of shadowy cloisters, and the fine brooding presence of the massive tower.

Fortunate the man whose high privilege it is to contribute so sensibly to the cause of religion and of nationality. A life of fairly passionate achievement must surely have brought to John Comes at its close the consciousness that many beautiful and eloquent testimonies remained to show that he had wrought well. And if the well-earned dignity of Fellowship in the American Institute of Architects came as a posthumous honoring of his achievements, he was not, happily, deprived of the gratification of knowing that this high professional tribute was contemplated.

THE BUILDING OUTLOOK FOR 1924

By **WILLFORD I. KING, Ph.D.**
of the National Bureau of Economic Research

IN PREVIOUS articles in this series, the fact has been emphasized that forecasting is always a precarious undertaking. If the forecaster is a charlatan rather than a scientist, his task is not so difficult, for, like the ancient oracles, he can clothe his prophecies in phrases subject to so many interpretations that, no matter what happens, success can be claimed. The scientist has recourse only to the much less picturesque method of placing about his predictions such safeguards as "other things being equal," "the probabilities are" and the like. In some instances, his forecasts are sure to be in error, but, in the majority of cases, if carefully made, they approximate the truth, and hence prove of great value to the business man who needs them.

In THE ARCHITECTURAL RECORD of June, 1921, I wrote:—"If the above premises are correct, there is reason to expect that the demand for building construction will remain strong for several years to come and that this demand is likely to hold the prices of both materials and labor at levels relatively high as compared to that of average prices. Though, as forecasted in the earlier chapters, the price of materials is still declining, and though this decline is likely to proceed somewhat further, it seems probable, considering the stage of the business cycle, that the downward movement of building costs will come to a halt before the end of 1921.

"On the other hand, unless the customs of the people have changed, the residence shortage will probably prevent any marked decline in rents for several years to come. . . . It will be surprising if loans for building purposes do not become easier to obtain and if interest rates thereon do not decline somewhat further before the trough of the present economic cycle has passed. . . . The forces now at work seem to show that the latter part of 1921 and the early part of 1922 will be a period offering unusual chances of profit to the builder who is in a position to push his work at that time. The real building boom is more likely to occur later."

The reader can see how accurately these predictions have corresponded with the facts. This prophecy was derived wholly from the evidence of the past and its fulfillment depended upon the absence of any abnormal dominating forces during the period covered. The forecast for 1924 can be made upon similar evidence. If everything remains normal, it is probable that it will be reasonably accurate; but there is always a chance that some unusual series of events may generate forces that will drive industry from its accustomed paths and make all predictions go astray.

In the issue of THE ARCHITECTURAL RECORD mentioned above, there was also presented a table showing a rough estimate of the actual volume of private building constructed between 1909 and 1920, as compared to the customary requirements of the people of the United States. Since the date of that publication, the present writer, assisted by Mr. Maurice Leven, has made a much more painstaking study of the same problem. The relative building requirements of the old and the new population have been estimated as carefully as possible by a mathematical analysis of the records of actual building in the larger cities of the United States. The records of the total volume of construction in the United States have been worked over, and it is believed that their accuracy has been improved. Furthermore, the recorded period has been extended to cover twenty-

ESTIMATED VOLUME OF CONSTRUCTION IN THE CONTINENTAL UNITED STATES AS COMPARED TO THE ESTIMATED CUSTOMARY REQUIREMENTS FOR NEW AND OLD POPULATION

1902-1922, Inclusive

A	B	C	D	E	F	G	H	I	J
								Customary Construction in Millions at Prices of 1913	
Year	Money Cost of Buildings in Millions (Current Dollars)	Index of Construction Costs	Cost of Buildings at Prices of 1913 (Millions) B ÷ C	Improvements Demanded by Existing Population (Millions)[1]	Improvements for Additional Population (Millions) D — E	Increase in Population (Thousands)	Construction per Person Added to Population (Prices of 1913) F ÷ G	For Additional Population[2]	For All Purposes E + I
1902......	$1,513	.729	$2,075	$671	$1,404	1,452	$967	$1,729	$2,400
1903......	1,632	.807	2,023	688	1,335	1,467	909	1,747	2,435
1904......	1,893	.794	2,384	700	1,684	1,474	1,142	1,755	2,455
1905......	2,603	.831	3,132	714	2,418	1,752	1,380	2,087	2,801
1906......	2,743	.905	3,030	731	2,299	2,077	1,107	2,474	3,205
1907......	2,527	.951	2,657	749	1,908	1,846	1,033	2,198	2,947
1908......	2,214	.914	2,422	761	1,661	1,356	1,225	1,615	2,376
1909......	3,026	.934	3,240	778	2,462	2,173	1,133	2,588	3,366
1910......	2,905	.964	3,014	794	2,220	1,635	1,358	1,947	2,741
1911......	2,829	.970	2,917	806	2,111	1,293	1,632	1,540	2,346
1912......	3,009	.981	3,068	819	2,249	1,686	1,334	2,008	2,827
1913......	2,805	1.000	2,805	834	1,971	2,069	952	2,464	3,298
1914......	2,606	.968	2,693	850	1,843	1,497	1,230	1,783	2,633
1915......	2,651	.984	2,694	862	1,832	1,345	1,362	1,602	2,464
1916......	3,275	1.168	2,804	874	1,930	1,535	1,257	1,828	2,702
1917......	2,754	1.440	1,912	887	1,025	1,262	812	1,503	2,390
1918......	2,349	1.604	1,464	897	567	672	845	800	1,697
1919......	3,893	1.896	2,053	902	1,151	1,186	970	1,413	2,315
1920......	3,775	2.430	1,553	914	639	1,135	563	1,352	2,266
1921......	3,107	1.749	1,777	926	851	1,728	492	2,058	2,984
1922......	4,798	1.704	2,816	938	1,878	1,617	1,161	1,926	2,864

one years instead of twelve. The population growth of the nation has been recalculated. The revised results are believed, therefore, to be distinctly more accurate than those appearing in the former article.

Present figures indicate that, during the twenty-one years covered, the advent of every new inhabitant has, on the average, called for construction valued at $1,191 of 1913 purchasing power, or for about $2,250 worth of building at the prices prevailing in the autumn of 1923. The per capita demand of the people already in the United States has, by contrast, been only $8.59 per annum, in 1913 dollars, the equivalent at recent dates of about $16.20. It is, then, easy to see that an extremely important factor in the national demand for construction is the growth of population.

In Chart I, appear three curves, one showing the value of the actual total volume of construction measured in dollars of 1913 purchasing power; the second recording the requirements necessary to meet the average demand of the old inhabitants; and the third showing the customary requirements of both old and new inhabitants combined. The area under the last mentioned curve is so much larger than that beneath the line representing construction for the old inhabitants alone that it is easy to see what a preponderant role increase in population plays in governing the rate of construction activity.

It will be observed that, prior to 1916, the line showing total actual construction fluctuated about approximately the same normal as that representing the customary requirements of the population. Beginning with 1917, however, the actual volume of construction fell well below the customary line. The same was true in 1918. In 1919, there was a temporary reversal of the positions of the two curves, but, in 1920 and 1921, actual construction again fell far short of normal demands. The shortage accumulated in the period 1917 to 1921, inclusive, amounted to about $2,900,000,000 in terms of 1913 dollars[1] or approximately $5,500,000,000 at price levels now prevailing. The chart shows that, in 1922, none of this shortage was made up. The record for 1923 is not yet finished, but the indications are that the building completed in this year, even though very large in amount, will do little more than cover the normal current demands, for there has been a very large increase in population. On the basis of the average demand during the last score of years, there is, then, still a distinct deficit in the building supply.

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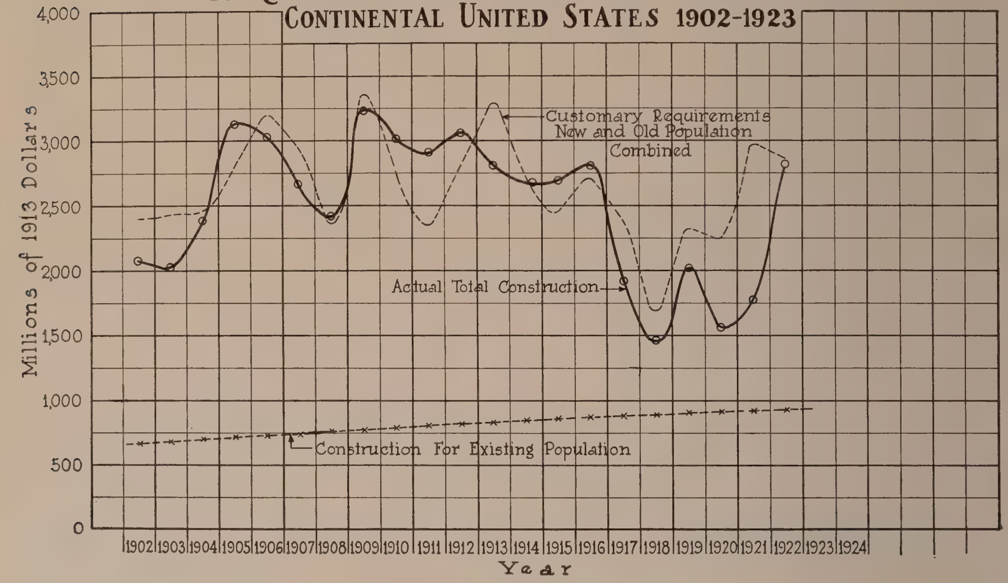
[1] Average Population multiplied by $8.59.
[2] Increase in Population multiplied by $1,191.

CHART I
ACTUAL TOTAL CONSTRUCTION AS COMPARED WITH ESTIMATED NORMAL CONSTRUCTION REQUIRED BY NEW AND OLD POPULATION



The origin of this deficit is made plain by Chart II. One curve records the volume of construction per new inhabitant after the estimated construction requirement for old inhabitants has been deducted. The other shows the ratio of the index of construction costs to the index of urban rents. Evidently, when this ratio is high, building is an unprofitable undertaking. When it falls, the builder has a chance of larger gains. When one observes in this curve the great hump covering the years 1917 to 1921, he is surprised that the volume of construction per new inhabitant remained as high as it did during that period.

At present, rents have risen and construction costs have fallen until the ratio is only a trifle higher than in the pre-war period. From the supply side—in other words, from the standpoint of the contractor—conditions for building are normal. True, interest rates have been rising steadily since July, 1922, but they are not high yet, and the chances are that they have nearly reached peak and that they will be falling again during the latter part of 1924.

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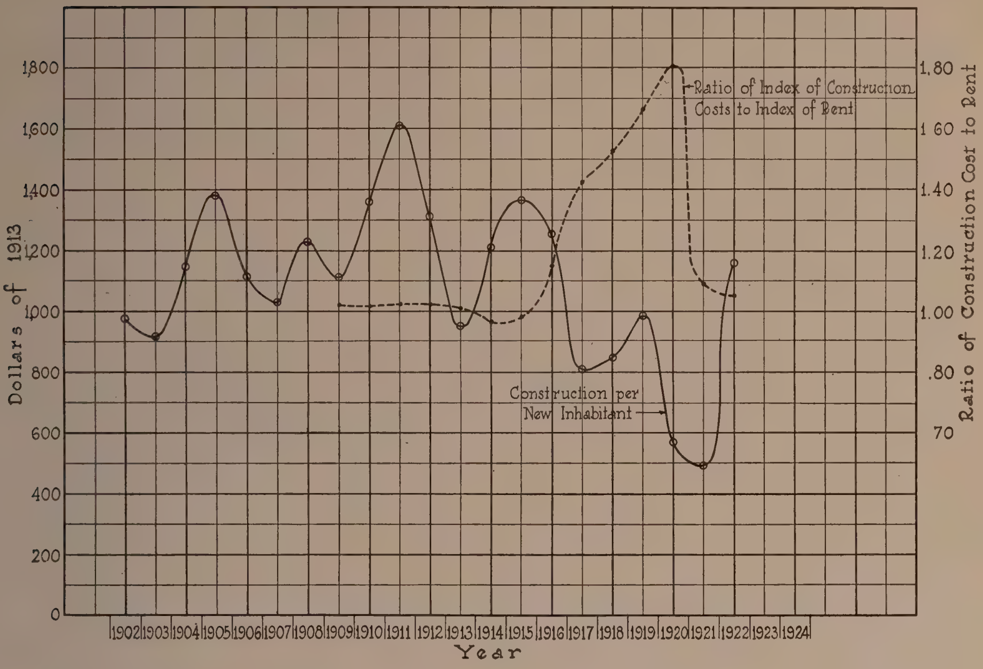
[1] In the former rough estimates, this figure was calculated to be about $3,000,000,000.

With a sizable building deficit still remaining, with construction costs falling, and with rents still rising, can we look forward in 1924 to a repetition of the 1923 building boom? From the standpoint of all the factors thus far considered, the answer would unquestionably be, "Yes." But there are other forces which must also be considered.

CHART II
HOW HIGH COSTS LESSEN THE VOLUME OF CONSTRUCTION PER NEW INHABITANT

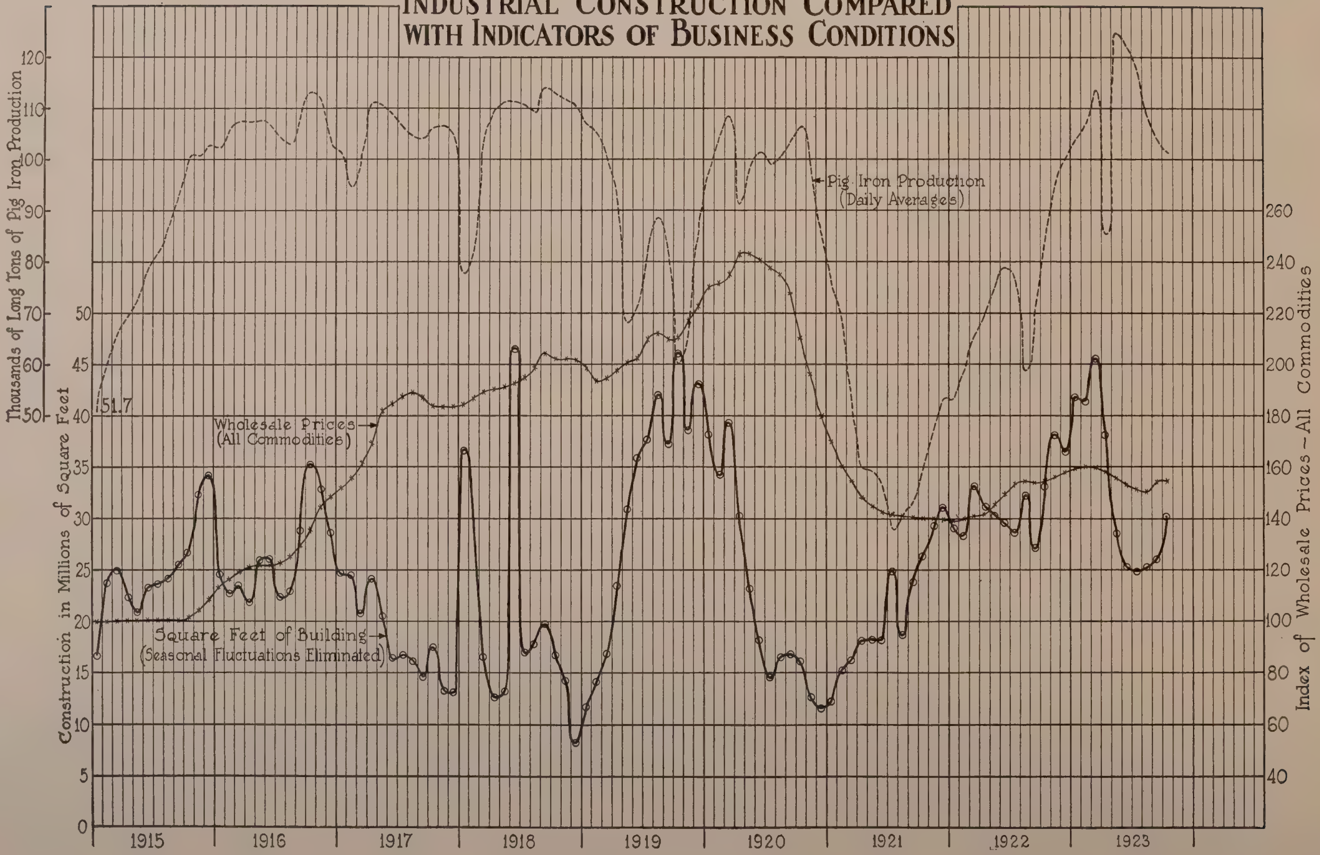


To keep construction on the boom, it is necessary that, in the cities, there be plenty of buyers with ready cash. This condition commonly accompanies a flourishing state of manufacturing. What is the manufacturing outlook for 1924? A glance at Chart III helps us to answer this query. Pig iron production, which is one of the standard indicators of manufacturing activity, is falling rapidly. Wholesale prices reached their peak in April, 1923, and have since been drifting downward with occasional sporadic recoveries. Since the normal business cycle is about 40 months in length, the existing evidence indicates that 1924 will not be a good year for American factories. Fortunately, however, business men seem to have exercised more caution during the 1923 boom than they did during its predecessor of 1919-20. They have not gone into debt so recklessly. They have not accumulated such inordinate stocks of goods. Prices have risen but mildly in comparison to the skyrocketing of 1919. The depression of 1924 promises, then, to be mild in comparison to the terrific smash of 1920-21. If the construction deficit is to be made up soon, it would appear not unlikely that, even in 1924, building might remain active.

The chances are, however, that part of the deficit will remain—either permanently or for a considerable time. In the great cities, rents and construction costs have both increased somewhat more than the prices of other commodities, and the incomes of tenants have not proved equal to the added strain. People have become

CHART III

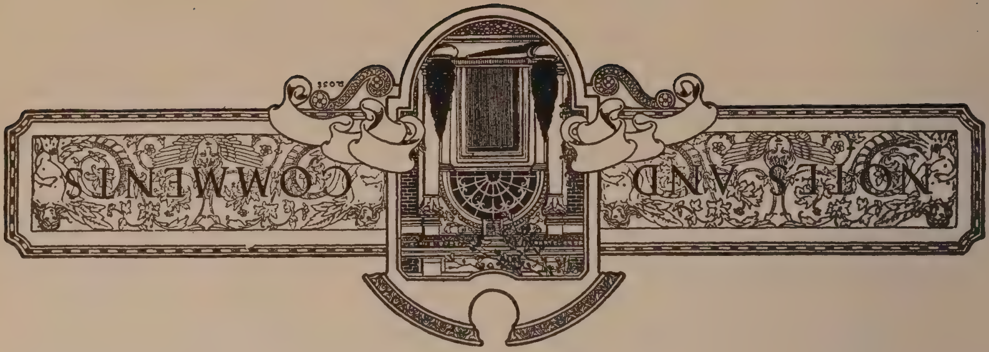
THE VOLUME OF RESIDENTIAL AND INDUSTRIAL CONSTRUCTION COMPARED WITH INDICATORS OF BUSINESS CONDITIONS



inured to a greater degree of crowding. Three room apartments are being built to house families that formerly demanded four or five rooms. Under these circumstances, we can scarcely expect in a period of depression any strong demand for more room for the old inhabitants. Furthermore, if unemployment appears, immigration will fall off, and this important source of demand for new construction will largely disappear.

The curve representing the volume in square feet of residential and industrial construction (the seasonal factor has been eliminated) shows a very sharp decline during the spring of 1923 with a distinct rally in the autumn. It seems scarcely probable that this upward movement of the curve will long continue However, it is equally unlikely that the decline will reach any such depth as that of late 1918 or of December, 1920. In view of the present heavy immigration, the chances are, in fact, that the early part of 1924 will be characterized by an unusual amount of building activity for a period approaching the trough of the business cycle. Later in the year, however, the general tendency to depression is likely to make the demand for residential construction dull.

On the whole, from the standpoint of the professional builder, the present seems rather to be a time for exercising caution and conservatism than for yielding to despondency.



THE COST OF REGISTRATION

Every now and then the architect lets himself in for a new item of cost, which is borne precisely by—himself. Mr. Cass Gilbert pointed this out not long ago about advocacy of the quantity system. He said, in effect, that it is all very well to propose that the owner shall pay for a quantity survey, but the owner will be sure to insist, in the long run, that this is part of the architect's service and the architect must pay for it out of his normal fee.

So it has proved with registration. Ostensibly it is for the security and the benefit of the public, and if so the expense should be borne by the public treasury. Actually the state is loath to burden itself with additional expense, and when architects advocate such a law—whether for public or for professional benefit and protection—the tendency of legislators is to insist that its administration must be "self-supporting through fees. In other words, the architects themselves must pay.

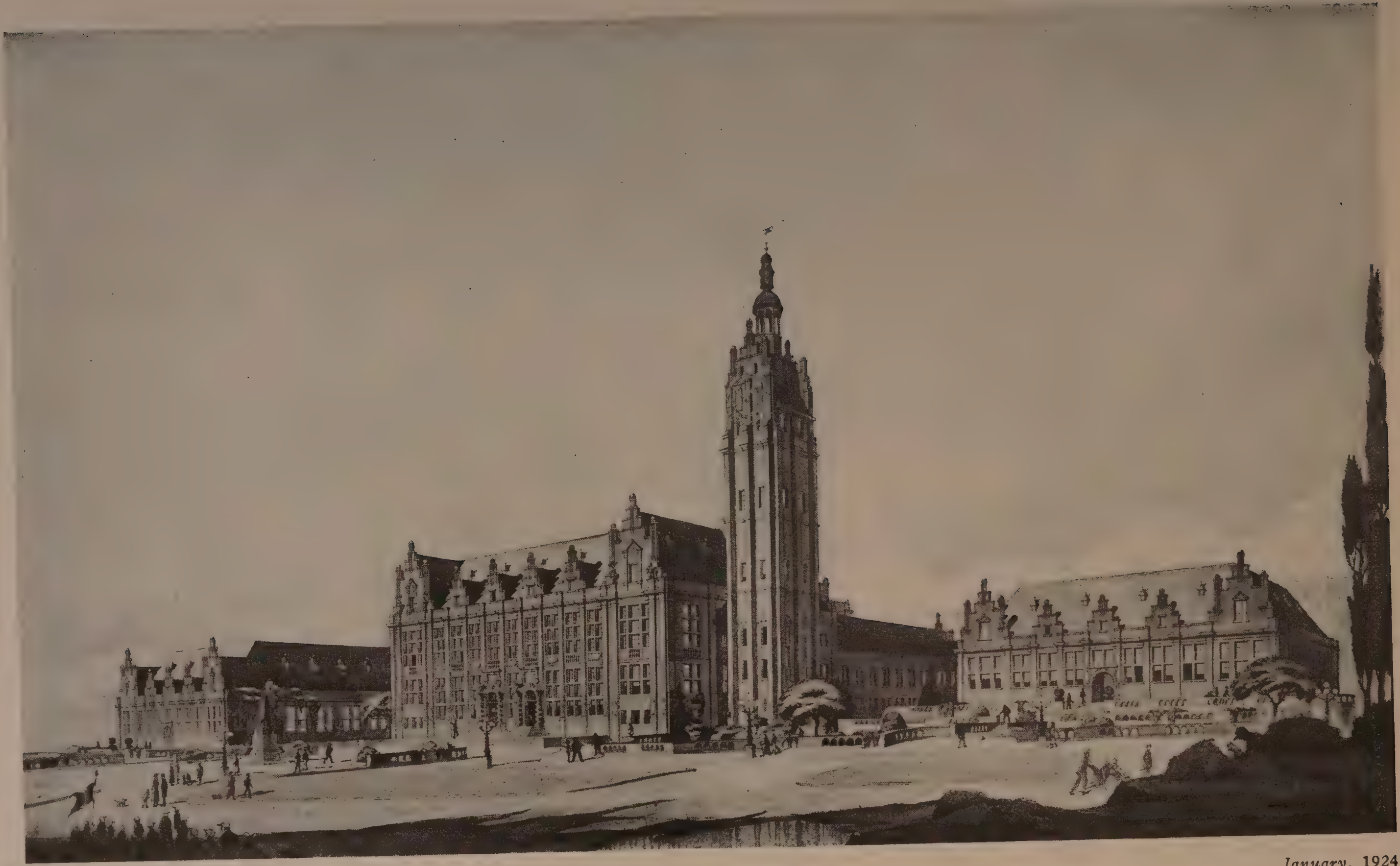
The law first passed generally provides only for an initial registration fee whereby an architect is registered once and for all. In the first years of its administration, while the great number of older men are being certified, this may suffice for the expenses of the Registration Board. As time passes, however, and there is only the relatively small annual crop of young aspirants and transfers to be examined, the need of additional funds must be met, if the whole system, established with so much labor, is not to fall to the ground in that State before any of its substantial benefits have been secured. In the temper of legislatures, this can only be secured by adding an annual renewal fee. Individually this fee is small, but, if an architect occasionally practices in several states, he must pay it constantly in them all, or be put to great additional trouble and expense in getting registered anew there after forfeit. Thus a substantial item has been added to his overhead, which must go on through lean years as well as prosperous ones. It is an item which cannot ordinarily be passed on to the client, and thus involves a direct reduction of the architect's emolument.

Registration has indeed come to stay, and in the end may bring substantial benefit to the competent practitioner by excluding the incompetent from the field. But the public, which thus tends to secure direct protection against incompetence, ought certainly to share in the burden of expense. If the Boards cannot be maintained on the proceeds of a reasonable initial fee, then let the States provide the difference as part of its annual appropriations.

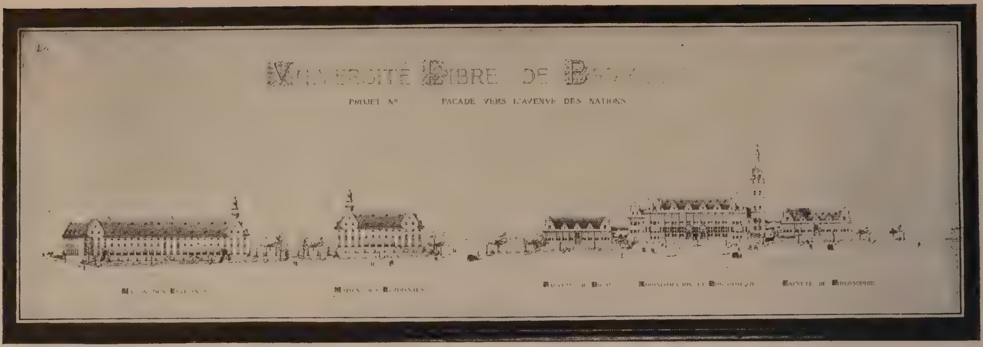
NEW BUILDINGS FOR THE UNIVERSITY OF BRUSSELS

The beneficence of the famous Commission for Relief in Belgium is to be commemorated in an admirable manner. It is not too much to say that the Belgian Government spoke with true understanding of popular sentiment in many countries when it suggested that available funds be devoted, in some public form, to objects sincerely expressive of the original spirit of the Commission, thus serving as a permanent memorial of the relief work.

The suggestion just referred to was offered by the Belgian Government after the conferences during the summer of 1919 between Mr. Herbert Hoover, as chairman of the Commission, Mr. Delacroix, the Belgian Prime Minister, and Mr. Emile Francqui, chairman of the Belgian National Committee. The available funds were those balances, from several sources, which still remained in the hands of the Commission, and which, it was agreed, should be expended for the welfare of the people of Belgium. A

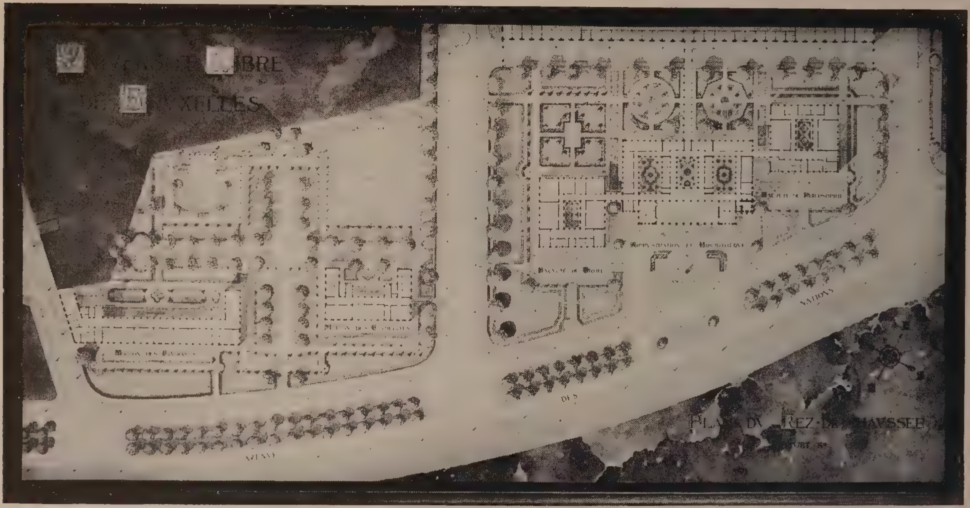


Perspective of Central Group
NEW BUILDINGS FOR UNIVERSITY OF BRUSSELS, BELGIUM
Alexis Dumont, Architect
John Mead Howells, Consulting Architect



Perspective of New Group
UNIVERSITY OF BRUSSELS, BELGIUM
Alexis Dumont, Architect
John Mead Howells, Consulting Architect

few words may show clearly how it has come to pass that the Commission for Relief in Belgium Educational Foundation, successor to the Commission for Relief in Belgium, now appears as the donor of a new group of buildings for *l'Université libre de Bruxelles.*



Layout of New Group
UNIVERSITY OF BRUSSELS, BELGIUM
Alexis Dumont, Architect
John Mead Howells, Consulting Architect

In five years of relief work the operation of the Commission and its agent in Belgium, the *Comité National,* is said to have involved the handling of more than $1,400,000,000 in the purchase and import of domestic crops. When the good work was finished the balance in the hands of the Commission, besides unexpended portions of sums advanced by various governments, which were repaid, consisted of a residue of profits earned from the sale of food to those able to purchase it in Belgium during the occupation, and sales of foodstuffs to persons and countries outside of Belgium. The unexpended profits of this character finally remaining in the hands of the Commission amounted to 240,000,000 francs, approximately, and the disposition of the monetary balances was referred to the Belgian Government, which requested Mr. Hoover to outline a plan. The plan offered and accepted dealt with the extension of education in Belgium, direct aid to universities, and kindred subjects; and under its provisions two commissions were formed to replace the Commission for Relief in Belgium, namely, the C. R. B. Educational Foundation in America and the *Fondation Universitaire* in Belgium. The Educational Foundation, under the leadership of the originator of the plan, and following out its purposes, which are "assisting Belgian education and promoting the exchange of ideas between Belgium and America," among other undertakings entered into an agreement with the University of Brussels for the erection of buildings, which were required to round out the plans for the creation of a new university center. Mr. John Mead Howells was appointed Consulting Architect and Adviser to the Foundation.

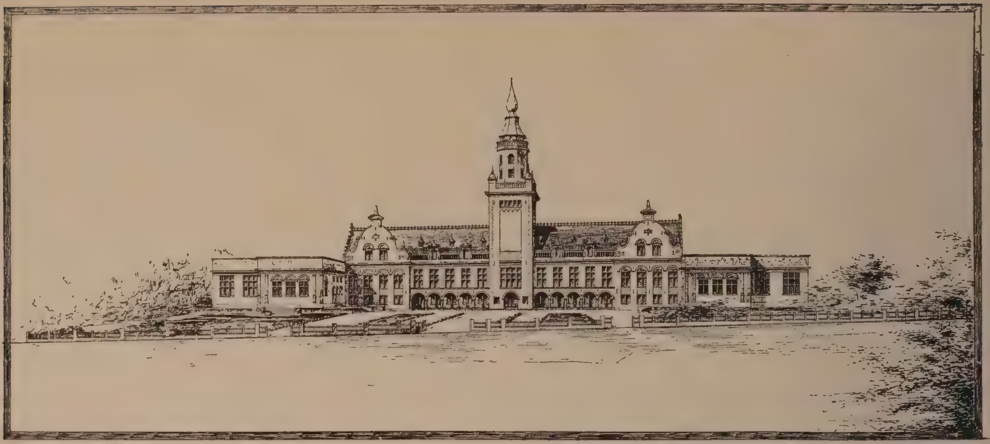
After careful study, it was decided that this group of university buildings should be erected in a new quarter of the city near the Bois de la Cambre. The land was largely controlled by the city authorities, who have coöperated fully in the plans of the university and of the Foundation. As this brought in the question of architectural advice, Mr. Howells, accompanied by Mr. Raymond M. Hood, was sent to Belgium in January, 1923—a mission requiring not a little diplomacy.

The resident members of the C. R. B. lending their aid, Mr. Howells obtained the desired land from the city. The Programme for the Competition (twenty pages by Mr. Howells and Mr. Hood, as assistant) was finished and translated in Belgium, and the following Belgian architects were invited to compete, after a study of their work and apparent ability; MM. Alexis Dumont, Eugene Dhuicque, Ernest Jaspar, Adolphe Puissant, and Joseph Van Neck. Of these five, one, Mr. Dhuicque, has unfortunately been ill and unable to send in his drawings. These competitors, having been specially invited, are paid under the Programme 25,000 Belgian francs each, and the winning architect will have the construction of the buildings.

The advice was given that, from the architectural point of view, the chief buildings should be designed under the inspiration of one of the historic Belgian styles. That, of course, did not mean that the style should have the character of a servile copy or of an archaeological reconstitution. But it should be the artist's task, while reckoning primarily with the requisites of a modern school in such matters as lighting, ventilation, and mechanical equipment, not to lose sight of the spirit and the charm of style. It is essential (Mr. Howells admonished) that this group should be, in conception and architectural expression, worthy of the purpose for which it is created and of the site it is to occupy. The outlay provided for buildings of this group does not indeed permit the adoption of a lavish style; but Belgian architecture presents numerous examples of edifices uniting beauty with great simplicity.

The Programme contains not only the terms of the competition, but also the number and superficial area of all important rooms or communications. It provides that buildings—and this means the chief buildings—are to be designed for the administration of the university; that the library, the law school, and the school of arts are to be placed together on the land in front of the present School of Sciences. On the land to the left of this will be placed the Maison des Etudiantes and the Maison des Etudiants, the former separated by court or gardens from the larger house for male students. These houses, Mr. Howells says, "cannot be described as what we in American colleges call 'dormitories'." They are rather homes, or club-houses, carefully supervised, excellent home-clubs for the young people who come from a distance. In this way, however, the American dormitory system, or the idea of it, will be for the first time introduced into a Continental university; and "from this dormitory system, it is hoped, will grow up something of that love of the Alma Mater found among American graduates. This will build up an alumnus valuable to the university, which is also characteristically American." The land behind the university group is owned by the university, while that back of the home-club group is owned by the Foundation and will be occupied by faculty residences, athletic fields, and supplementary buildings for the university.

The plans of the participants in the competition were examined by experts, and during the week from November 5 to November 11 were submitted to a jury composed of the following: Herbert Hoover, President of the C. R. B. Educational Foundation and Honorary President of the *Fondation Universitaire*; Dr. Paul Heger, President of the University of Brussels; Arthur Brown, Jr., D. G. F., San Francisco, Corresponding Member of the Institute of France; John Mead Howells, D. G. F., New York, Consulting Architect to the C. R. B. The decision was in favor of Mr. Alexis Dumont's drawings (Series D when the jury was reaching its decision, and when, of course, their names were withheld), and I may add that this was really a verdict, i. e., unanimous. The ballots were opened by the Belgian Ambassador. The A series was the work of Mr.



Perspective of Central Group
UNIVERSITY OF BRUSSELS, BELGIUM
Mr. Jaspar, Architect
John Mead Howells, Consulting Architect

Van Neck; the B series was contributed by Mr. Puissant; the C series, admirable—even charming—in several respects, by Mr. Jaspar.

The most fortunate competitor is a member of a distinguished Belgian family, and his father's name is also well known among those of the Belgian architects of a somewhat earlier day. Aesthetically, the prize-winning design seems, in a very agreeable way, familiar to one who may remember the buildings, or rather, perhaps, the spirit and vigorous style of the buildings, in the Grande Place at Brussels. Marrion Wilcox.

FELLOWSHIPS OF THE AMERICAN ACADEMY IN ROME

The American Academy in Rome has announced its annual competitions for Fellowships in architecture, painting, sculpture, musical composition and classical studies. The stipend for each Fellowship in the fine arts is $1,000 a year for three years. In classical studies there is a Fellowship for one year with a stipend of $1,000, and a Fellowship paying $1,000 a year for two years. All Fellows have opportunity for travel, and Fellows in musical composition, from whom an extra amount of travel is required in visiting the leading musical centers of Europe, receive an additional allowance, not to exceed $1,000 a year, for traveling expenses. In the case of all Fellowships, residence and studio (or study) are provided free of charge at the Academy.

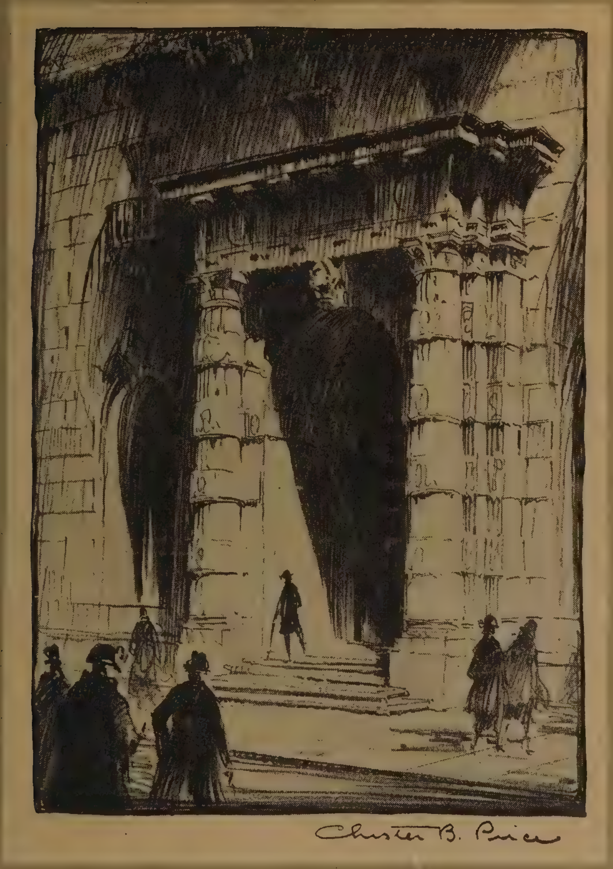
The awards of the Fellowships will be made after competitions, which, in the case of the fine arts, are open to unmarried men who are citizens of the United States; in classical studies, to unmarried citizens, men or women. It should be particularly noted, however, that in painting and sculpture there is to be no formal competition involving the execution of work on prescribed subjects, as formerly, but these Fellowships will be awarded by direct selection after a thorough investigation of the artistic ability and personal qualifications of the candidates. Candidates are requested to submit examples of their work and such other evidence as will assist the jury in making the selection.

Entries will be received until March first. Circulars of information and application blanks may be obtained from Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

Our attention has been called to the fact that the Frank Brophy Ranch House, published in our November, 1923, issue, was the work of the firm of Lescher, Kibbey & Mahoney. The firm of Lescher & Mahoney, to whom the credit was given, are successors to Messrs. Lescher, Kibbey & Mahoney.

Through an error the Parish House of St. Chrysostom's Church, Chicago, Illinois, published in our December, 1923, issue, was credited to Messrs. Clark and Walcott. We desire to advise that Messrs. Edward H. Bennett and William E. Parsons, of Chicago, were consulting architects on this work.

The ARCHITECTVRAL RECORD



FEBRVARY 1924

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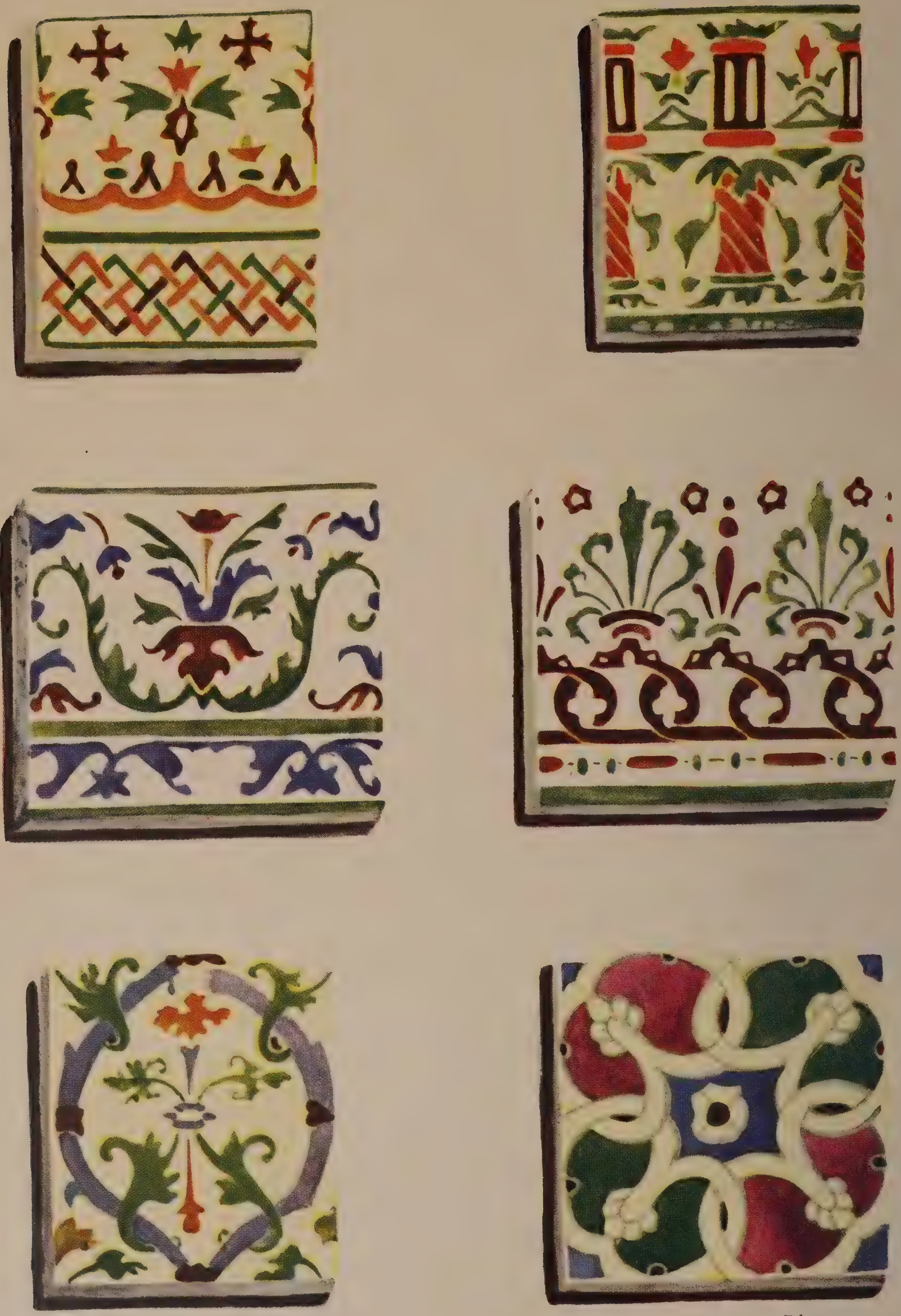
A number of new designs are included in Riddle Fitments for 1924 that we believe will have a special appeal to architects. Folder illustrating these various new styles in the Esperanto Decoration will be sent upon request.



A GROUP OF SEVENTEENTH CENTURY ANDALUSIAN TILES

The
ARCHITECTVRAL
RECORD

VOLUME 55 FEBRUARY, 1924 NUMBER 2

REFLECTIONS on the TOKYO DISASTER

By
Louis H Sullivan

In the course of my article in the February, 1923, Record concerning the Chicago "Tribune" Competition and its baseness, I took occasion to utilize the saying of a philosopher that men are self-divided into two classes: *Masters of ideas and those dominated by ideas.* And my comment on the Imperial Hotel in Tokyo, in the April, 1923, Record I prefaced by saying: "On the vast stage of the world drama, two ideas, both of them immense in power, confront each other in spectacular appeal to the fears and the courage of mankind."

The casual reader, as a rule, is not accustomed to those generalizations which go under the—to him—somewhat repellent name of philosophy, and in so far as philosophy has dealt and deals solely with abstractions and nonentities, he is right in his disdain—which I share. Such philosophies as have gone by the names Platonic, Neo-Platonic, and German Transcendentalism, have done their huge share to fill the world with sorrow, for they and their kind are the intellectual basis of tyranny. And this same casual reader is as casually apt to be unaware that day by day he lives under the tyranny of abstract dehumanized ideas; that he is under the dominion of ideas he had no share in making, ideas so diaphanous and all-pervading that they are as the air he breathes. His disdain of philosophy therefore is but disdain of a *word.* Of the saturnine content of that word he is as unsuspecting as a kitten. If he is a university man, an aspirant in philosophy, he has been taught to revere that word and its content; and in innocence he reveres them both—and so another kitten, not in the least comprehending the utter heartlessness of it all; not in the least perceiving in the world about him the corruption and dislocation that have followed in its train.

To be sure there are readers and readers. One reads industriously, and learns nothing—he is credulous. Another reads industriously and learns nothing—he is cynical. Another reads even more industriously and widely and learns nothing—he is pessimistic. But of all three, and their varieties, the credulous one is in the most pitiful plight. He may read the philosophies of abstraction and find them ennobling, he may believe himself to be lifted up and to have entered the highest attainable domain of pure thought—the realm of the ideal, the perfect, the absolute, in which the intellect reigns supreme—regarding itself in its own supernatural mirror, its gaze fatefully turned away from man and from his world. And of such belief in the unreal is the basis for all credulity—especially in evidence in the wool-gathering highbrow. Yet there is another class of reader—he who regards not authority, eminence, nor prestige, as finalities, but who seeks that which nourishes and enlarges his comprehension of life, and who, therefore, as by instinct of self-preservation, rejects that which sterilizes life—that is to say the abstract. To him therefore Life becomes an ever broadening, deepening, sublimating and impressive flow, within which he finds himself moving—his own life unfolding, and with the passing years thus arises, within, a deep religious and moral sympathy with the vast spectacle of immediate life, enfolding mankind, which he envisages as participant and spectator. In sympathy there arises within, a new pity allied to a new faith in man.

With spontaneous gesture the newly-arising philosophy, with the voice of which I speak, sweeps aside the spooks and phantasms which have tyrannized the credulous and made slaves of high and low, even in our own day of so-called enlightenment, and with mind thus cleared for action and merging with the flow of life, seeks therein a comprehension of mankind, in order to arrive at an outline of conservation, which, in its directness of purpose, may supersede the abominable wastage of humanity due to the prevailing confusion of ideas.

In one aspect the eye views an incredibly frantic industry, with no objective but to *sell,* and in another aspect—an inexorable reaction of the first—a steady decline in thought beyond the immediate frenzy, a terrifying inability to foresee the consequences of a thought or an act; or worse, a wanton and brutal disregard.

And while it is a fact that the thoughts here above set down arise immediately out of contemplation of the helplessness, the shabbiness, the ruthless debauchery of commercialized American architecture—which means death—the same thought reaches out over the world and crossing the wide waters arrives at Japan with its city of Tokyo, in which has been staged, as but yesterday, a startling tragedy of ideas, wherein the abstract has crumbled in universal ruin, while one *living* thought and living thing survives. This is what is involved in the significance of the statement that on the vast stage of the world-drama two ideas, both of them immense in power, confront each other in spectacular appeal to the fears and the courage of mankind.

The emergence, unharmed, of the Imperial Hotel, from the heartrending horrors of the Tokyo disaster, takes on, at once, momentous importance in the world of modern thought, as a triumph of the living and the real over the credulous, the fantastic, and the insane.

It emerges moreover before our gaze as an imposing upreared monument to the power of common sense; to that consummate common sense which perceives, comprehends, and grasps the so-called commonplace, the real, as distinct from the abstract; to that common sense which founds its logic upon the power inhering in nature's processes, when interpreted in terms of action, as affecting results; soundly scientific in foreseeing results; and which towards this end employs an accurate imagination. For it requires unusual imagination to see stone as stone, brick as brick, wood as wood, steel as steel, the earth as the earth and human beings as human beings.

We may call this power Inspiration if we please, and if we think the word sounds pleasanter than Philosophy. But it is well to bear in mind that Inspiration is philosophy in its highest estate, and that true philosophy is systemized common sense in its finest human reach.

In planning the erection of a structure in a terrain habitually given to earthquake it would seem to be natural to regard earthquake—otherwise seismic disturbance—as a fundamental. For earthquakes are not imaginary or abstract or illusory; they are real—and at times calamitous. It would seem, therefore, to be but the part of common sense *not to invite destruction.* Yet such is the pervading American credulity, such its inability to think straight; such its impulsive acceptance of "go-gettism" and "pep" and "progress" and "enterprise" as substitutes for reflection and sound thought, and social responsibility, that it succeeded by sales-methods in imposing upon the Japanese, structures so childish, so absurd, so uncomprehending, as verily to invite destruction. When came the fateful hour they danced their dance of death. To be sure the Japanese themselves were credulous enough to take the bait of boosted land values, and multiplied areas; and in their cupidity were induced to hold the bag. When the time came they found the bag filled not with purring kittens, but with terrifying wildcats.

Prior to the American invasion, there had been an English invasion; and prior to the English, a German invasion, both invasions carrying with them the sophisticated credulity of European culture. Both of these alien cultures erected solid masonry buildings upon earthquake land. When the time came, these structures groaned, and buried their dead.

Now, further, Japanese society being heaviest at the top, it would seem but in keeping that its indigenous structures, designed in the native idiom, built on narrow and tortuous lanes, should also be topheavy. When the time came the flying heavy roof tiles did their share in the general slaughter, and as well the flimsy bridges and the flimsiness in general. Thus ruined Tokyo became the prey of conflagration. Thus death arose out of the temblor and spread forth its arms over Tokyo doomed by a false premise.

It may seem quite easy to draw conclusions after the fact. If you really think so, try your hand on the European war. Or, make a diagnosis of contemporary American architecture. Or attempt an analysis of the American mind, tracing its activities back to their common source. These are, all of them, matters after the fact.

We are now to deal with the reverse aspect of the problem. That is to say, with the primary assumption of earthquake and disaster, and how to forefend. Some five years prior to the now historic temblor a young man of fifty was called to Tokyo to consult as architect regarding the planning and construction of a great hotel to be called the "Imperial." This man, a poet, who had reduced thinking to simples, began his solution with the fixed fact of earthquakes as a basis and made an emotional study of their nature and movements. The second move was the resolve never to relax his grip on the basic fact of earthquake as a menace, and to devise a system of construction such as should absorb and dispose of the powerful shocks, waves and violent tremors, and yet maintain its integrity as a fabricated structure. It may be remarked in passing, that the quality and power of emotion dramatizes the power of thought; that the poet is he whose thought, thus enriched, imparts telling power to the simple and the obvious, bringing them into the field of vivid consciousness.

It is precisely this power of the poet to bring earthquake vividly into consciousness and hold it there, that distinguishes him, in this instance, from the uninspired engineer. The latter is an extremely useful person, wherever and whenever his formulas, his slide-rule, his tables and his precedents—to which he is a slave—apply. Within the limits of routine he may successfully vary his processes in application; and there his social value ends. The same, in substance, may be said of the uninspired practicing architect, except that the latter, in addition, is invertebrate. Wherever he thinks with reasonable clearness, he approaches the engineer; but he is not a Yea-Sayer—he prefers to trim. Yet the great creative engineer—and there have been such—by virtue of clear eyesight, material realization, and the power to dream, is again the poet if he fail not in the human sense of beauty, even though he may not think so, and out of prudence may not say so. Yet he is essentially of the Yea-Sayers—and the Yea-Sayers are the great modern poets.

For many years I have contemplated man in his folly, and in his marvelous powers. But I never expected to live to read about a man who had attained to the dainty quintessence of asininity, by driving huge timber piles through sixty feet of Tokyo mud, to reach the solid underlying hard pan, and to set upon this system of piling, tightly bound to it, a high, extra-rigid, steel frame to serve as the supporting skeleton of a habitable building. Or was it not asininity at all but merely betting on a long chance? In any event the long chance became suddenly a short one. *The invitation to disaster* was instantaneously accepted. And if the asininity was real, it merged into the degenerate in its disregard of the human being. It was an even bet that the quake might obligingly come at night while the tall buildings were empty and asleep. Their shattered remains now tell a weird story, many chapters long, for the quake came at noon.

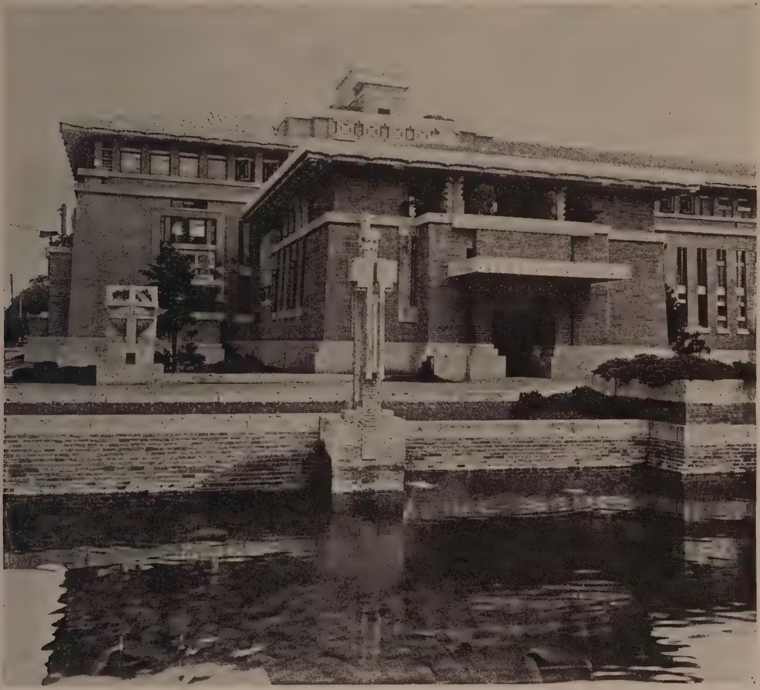
The architect of the Imperial Hotel, whose name by the way is Frank Lloyd Wright, a fact I should in all honor have mentioned earlier, had I not been so engrossed in an attempt to clothe in words the basic idea of my thesis—the most dangerous and destructive of all ideas—the idea of Credulity; this architect I say, whom I have known since his eighteenth year, and the workings of whose fine mind I believe I fairly follow, is possessed of a rare sense of the human, and an equally rare sense of Mother Earth, coupled with an apprehension of the material, so delicate as to border on the mystic, and yet remain coördinate with those facts we call real life. Such mind, sufficiently enriched by inner experiences as to become mellow in power, and reinforced by a strong tenacious will, is precisely the primary type of mind that resolves a problem into its simples, and out of these simples projects in thought a masterful solution, and in the process of transmuting thought into actual material fact, displays a virtuosity in the manipulation of the simples of technique.

I admit it is difficult for a mind academically trained and hence in large measure deprived of its freedom and its natural susceptibility, to grasp an idea so foreign to its heritage of tradition as is, necessarily so, the idea of *simples.* I go further and assert that such idea may be repugnant to such minds—mav even alarm such minds—it is too disturbing in its ominous suggestion that thoughts may be living things—Now!—Here! The intrusion of Life upon such minds may indeed be disheartening. And the same statements may apply with equal force to the mind technically trained exclusively—the world of life shut out; and as well to the business mind, with its airy system of phantasies, its curious rules of the game, its pontifical utterances of the higher wisdom of mendacity, and its one, solid, credulous faith in the abstract notion, deeply cherished, that human life is and must ever be a battle, a struggle for existence, and thus believing render itself "the unfit" to analyze its own symptoms which predicate periodical collapse of the structure it has reared upon the soil of an earthquake thought. And yet, in contrast, the open mind which may have won its freedom through valor, going forth into the world of men and thoughts and things, discerns basic simples everywhere and in all things. To such mind the confusion of the world is no mystery.

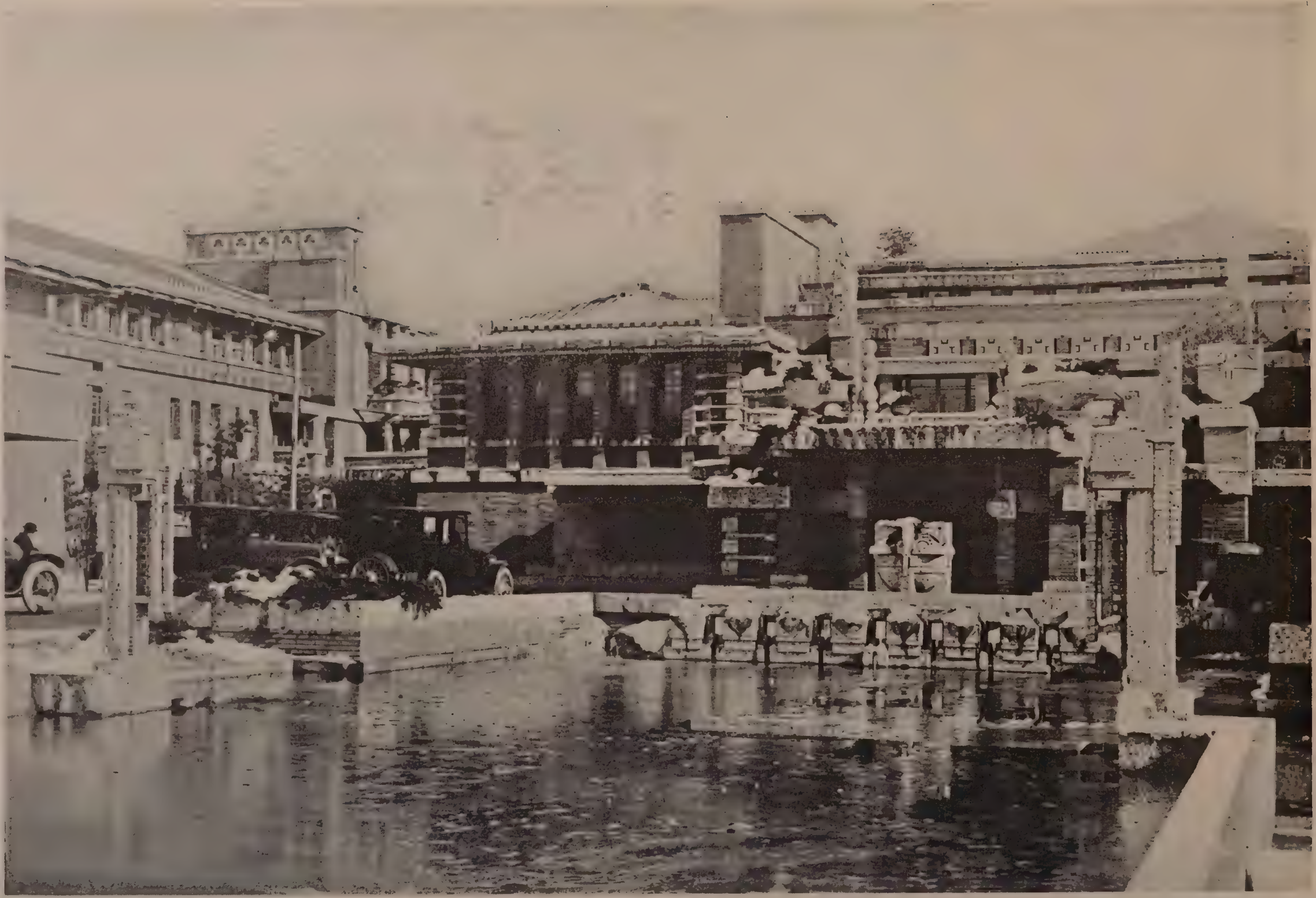
It is no part of my business here, nor of my intent, to go into the technical refinements, the subtleties of reaction, and the plastic sense of balance and free movement that enter into the structural theory and actuality of the Imperial Hotel. Mr. Wright may do this if he so sees fit. The vast, sumptuous building, in all its aspects: structural, utilitarian, and aesthetic, was the embodiment, and is now the revelation, of a single thought tenaciously held by a seer and a prophet, a craftsman, a master-builder.

This most significant architectural monument that the modern world can show, stands today uninjured because it was thought-built, so to stand. It was not and is not an imposition upon the Japanese, but a free will contribution to the finest elements of their culture. The fame of the building and its author is now world-wide; and we will let it go at that.

Meanwhile, I declare as my real business and my true intent herein, to be that of one of enquiring mind who seeks in this disaster the realities behind its terrifying mask.



IMPERIAL HOTEL, TOKYO, JAPAN
Frank Lloyd Wright, Architect



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The Architectural Record

February, 1924

View after the earthquake and fire
IMPERIAL HOTEL, TOKYO, JAPAN
Frank Lloyd Wright, Architect

IMPERIAL HOTEL, *Tokyo, Japan*

By

Julius Floto, Structural Engineer

First came the shock without any previous signs of any kind. Rolled out of the house and ran to Imperial rear court. The ground there cracked and moved just like waves, and water sprang along the crevices; couldn't hold myself upright; watched the building; it shook like a little toy. Down came the restaurant across the street in the park, and fire broke out next moment. Taisko Kaikau restaurant across side street, roof flat on the ground.

Horror-striken people running to and fro, women weeping like little children With these sights on the street went to front of the building right after the shock ceased. Four stone figures fell, two of them along the pool sunk into ground as if nothing was there before. Cracks in wings along expansion joints bigger, a little than used to show with ordinary seismic action. Front hall, nothing; perforated lanterns on those tall piers, peaceful as ever.

Dining room, no damage. Temporary partition fell in parlor. Big corner piece of dining room showing cracks, but not serious. Theatre, nothing noticeable. Banquet hall on top as glorious as ever. Just when I was on this floor, up forty feet high above ground, slam-bang business came again with such horrible roar swept me off my feet to floor; tottering and uneasy came to post and sustained myself and watched.

Promenade, horizontal cracks in north half, but similar cracks used to be in south half. No signs showing of effect of shock.

So the Imperial has come through this test and she stands like the sun.

Extracts from a report to Frank Lloyd Wright by Enod San, Assistant to Mr. Wright during construction of the building. Dated September 8, 1923.

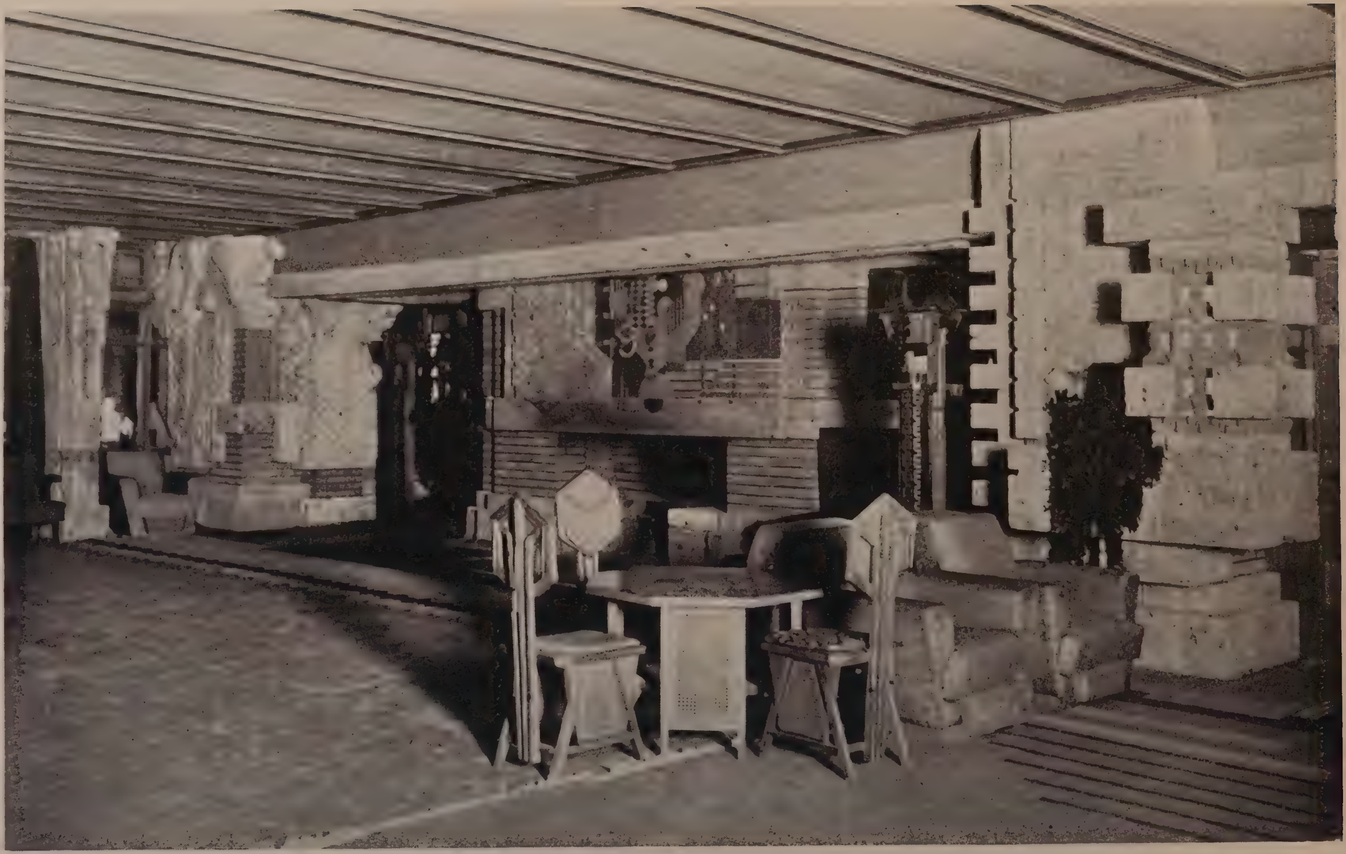
"My friend, after the thrilling moments of the first quake, thought only of his wife and child in the Imperial Hotel, which he, being influenced by the comment he had so often heard, thought would be one mass of ruins. His surprise was as complete as his happiness to find, on his return, that the hotel had weathered the great temblor with no apparent damage.

"Behind the front of a truly fascinating design, most efficiently laid out, Mr. Wright had built better than his army of critics could foretell. This pile of stones, this wild dream of an American architect had met the test and stood better than any other building of its size in Tokyo. With the exception of the overturning of two stone pillars that had stood on either side of the lily pond in front of the hotel, three small cracks in the wall of the left wing, and a pillar of an outside pavilion in the rear undermined, there was no real damage—not a window broken, not a roof tile missing—nor could any serious weakening of the vital structure be seen."—Stanley E. Stady, in The American Contractor, December 29, 1923.

"The Pan-Pacific Information Bureau was in the basement of this hotel, and my secretary, Miss Satterthwaite, was at work at the time of the earthquake. Not a glass was broken, and ten minutes after the shock she returned to her work."—A. H. Ford, director of the Pan-Pacific Union, in a letter to THE ARCHITECTURAL RECORD, *September 30, 1923.*

FRANK LLOYD WRIGHT'S Imperial Hotel stands practically uninjured after resisting the most severe seismic shocks, both in intensity and duration, the civilized world has ever recorded. Surrounded by ruins the Imperial stands, a symbol of progress and a lasting tribute to man's power in combating the elements. Since the beginning of time, the struggle for existence has raged. We have seen in our time the continents linked, bridges thrown across broad streams, cataracts harnessed to provide light and power, deep tubes bored into the earth for transportation, and we have seen the "conquest of the air." Yet the struggles go on to prove the limitless power of man. And the greatest of all is with earthquakes; for with the earthquake comes fire, the terror of terrors.

In the desolated area of Japan many a building withstood the quake only to be



Parlor off Main Promenade

IMPERIAL HOTEL, TOKYO, JAPAN

Frank Lloyd Wright, Architect

For additional photographs and floor plans of the Imperial Hotel, see The Architectural Record, April, 1923 destroyed by fire. In a modern city in the seismic zone the elements of danger are manifold, for not only must the framework of its buildings be constructed to resist shocks but its utilities must be safeguarded against leakage. Gas mains and electric conduits are great sources of danger.

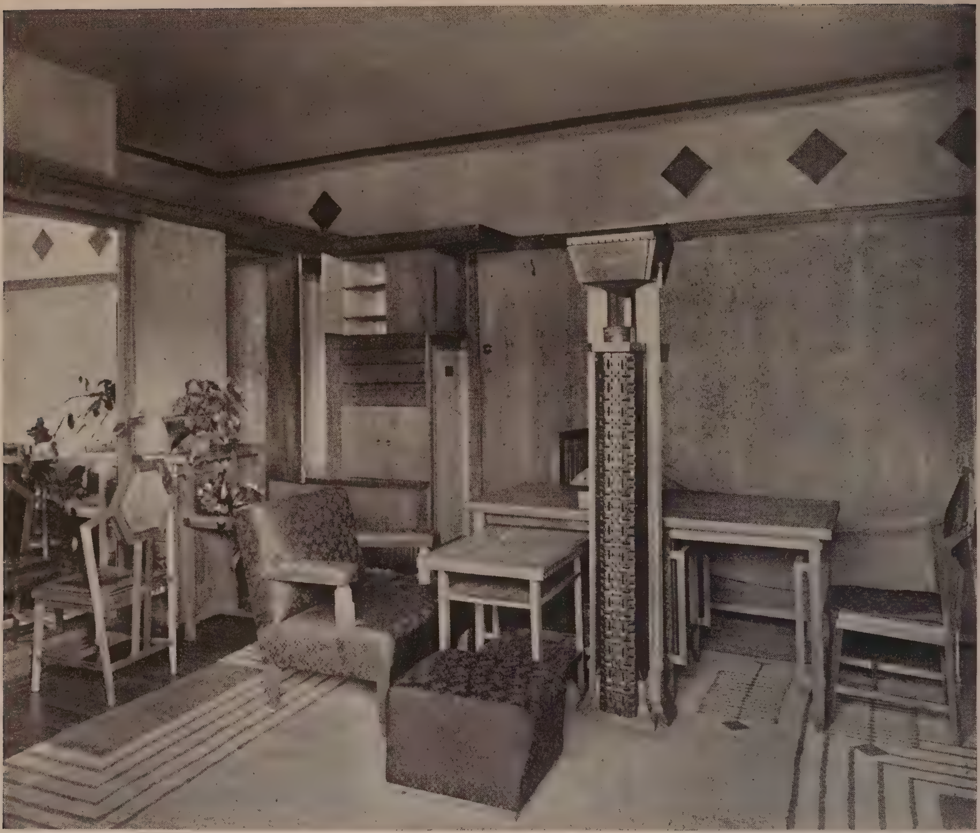
Writing from the scene of disaster ten days after the quake, an eye witness says, "The ground cracked and moved just like waves and water sprang along the crevices. Down came the restaurant across the street and fire broke out next moment."

From this observation it is apparent that the ground movement during a temblor is of such nature that any rigid object within the affected area must sway with the movement or be demolished. Yet from an engineering point of view this prime element of safety is entirely overlooked in the design of masonry buildings where the load above the ground level is far in excess of the foundations and in steel skeleton types of buildings where loads of the heavy structure are carried down by columns to piles which pin them directly to the rock formation below. The earth movement during a quake convinces us that nothing short of a monolithic mass resting on a soft flexible cushion can possibly successfully resist a severe earthquake shock.

In the light of these remarks, we will first consider the soil upon which the Imperial Hotel rests before going into a more detailed presentation of the structural features of the building itself. The city of Tokyo rests on what was formerly the bed of a lake, leaving a mud pan apparently 60 feet thick, resting in turn on volcanic rock. Here was a condition most favorable for building in an area where earthquakes are common, and here it was possible by the use of spread or floating foundations to take advantage of this mud cushion between the solid earth and the building above. The situation was grasped quickly by the architect of the Imperial, and as a result the building was designed on a floating foundation, carefully proportioned to the superimposed loads. On the other hand many of the taller buildings were supported on piles some 60 feet long, carried down to rock or solid earth. These piles, tying the heavy superstructure of the taller buildings to the solid earth below, transmitted the full intensity of shocks. The architect of the Imperial, however, was not content to take advantage of the soil condition alone by using a floating foundation, but employed, as well, a device intended to take the side movement, consisting of short piles placed under the footing slabs, 8 inches in diameter, 8 feet long, and approximately 2 feet c. to c. These piles were made of concrete by filling a bored or driven hole with a ready mix before it could fill with water from below. When we consider that beneath the foundation extends a mud soil getting softer with every foot of depth, it is apparent that the duty of these stub piles is other than one of support.

The fundamental success of the Imperial lies in the selection of a floating foundation. Another important factor worthy of mention as emphasizing the care and attention that every portion of the building was given during construction, to maintain an equilibrium of superimposed loads and footings, was the flexibility of the footings themselves, which could be enlarged as additions were made during the erection of the building calling for increased loads at certain points above.

In considering the superstructure of the hotel, we shall see other elements of strength which undoubtedly aided materially in its preservation. The main bearing walls were built by laying up an outer and inner shell of brick, filling in between, as the work progressed, with concrete and laying reinforcing steel into this concrete, thus making exceedingly strong monolithic walls. This principle of building a shell of the facing material and filling in behind with concrete was further applied to the lava stone facing which was used throughout the interior and exterior treatment. This lava or Oya stone was hollowed with stone hammers in a re-entering way, much as a dentist will hollow out a tooth to hold the filling.



Typical Bedroom
IMPERIAL HOTEL, TOKYO, JAPAN
Frank Lloyd Wright, Architect

Laying up the walls with an inner and outer shell made it possible also to control wall thicknesses and carry out the principle of low center of gravity, making the structures less vulnerable to horizontal forces. By tapering the walls from a comparatively great width at the bottom to an allowable minimum at the top, the center of gravity was low, and by abandoning the use of heavy roof tile and substituting a light copper covering, this principle was successfully applied.

The interior of the building, its girders, beams, floor slabs and posts are of reinforced concrete and were originally designed by the writer in accord with the standard of the building code of the city of Chicago. This gave rather heavier members than Mr. Wright thought necessary and he continually chafed under what he called the "excessive legal requirements" and the "factor of safety," often using for the latter the time-worn pleasantry of "factor of ignorance." He tells me now that, in building, my computations were disregarded and that much lighter sections were everywhere substituted, making in effect a design which eliminated all the strength usually provided for the live loads. In this connection, the writer would like to comment that this reduction was entirely logical, especially in view of the fact that the building operations were carried on under efficient superintendence and by careful and docile workmen. The latter fact alone would make up much for lightening of design. Many engineers agree that the live load requirements of our building codes are too severe in all classes of buildings except, of course, warehouses. Millions of dollars are wasted annually on this account, and "factor of ignorance" assumes its literal meaning, for it enables the incompetent to build and be, in spite of inaccuracies of design, within the limits of safety. It also enables avaricious contractors to skin the design of the competent without fear of resulting failures. Is it not time that our ordinances were amended so that the owners willing to engage competent architects and engineers will no longer be penalized by these unjust requirements?

Leaving this matter to be discussed elsewhere, let us return to the hotel. Here is a building designed with flying cornices, balconies and porches, with magical shadow effect of light and shade such as Mr. Wright's school delights in, necessitating nearly every variation that is possible in concrete construction. Free cantilevers supported from two directions forming a flying roof in some corner, balconies projecting from walls without apparent counterbalance, beamed ceilings with pre-cast inserts, floor slabs and beams in endless variety, all were designed according to the best engineering practice into monolithic units of about 60 foot length separated by expansion joints.

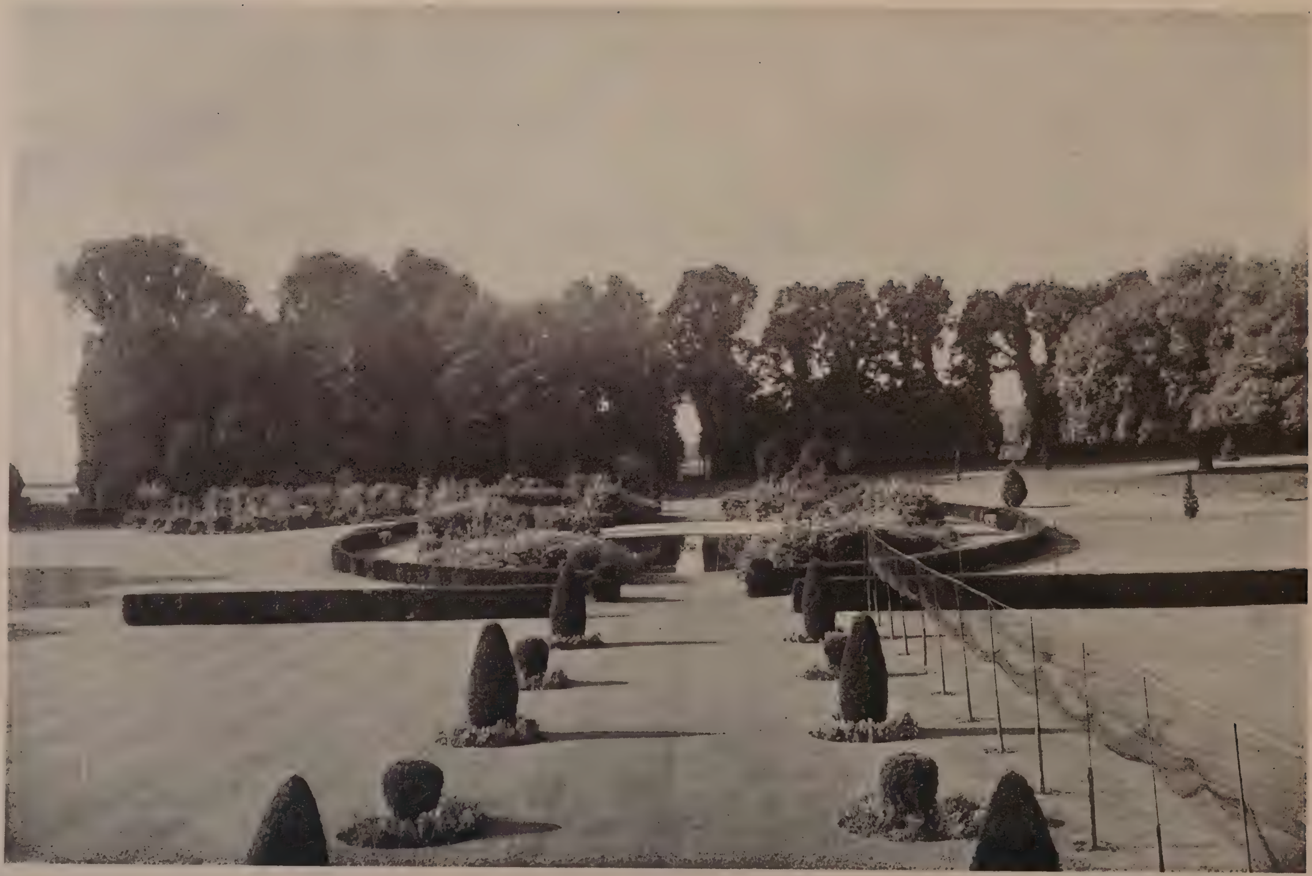
Readers of earlier articles in The Record and elsewhere will recall that emphasis has been placed on the use of the cantilever principle in the construction of the hotel as though this were something apart and novel. Those familiar with the theory of reinforced concrete construction understand that in every monolithic design this principle necessarily is employed. Each continuous slab hides at its support a cantilever. The mushroom floor systems all are of this type. To be sure, the hotel had many cantilevers free at one end, forming projections and making the construction apparent to the layman, but in no other respect does or can it differ from any of the more true examples of reinforced concrete work. The design of the Imperial does, however, give the standard form of construction interest and ingenious decorative expression, which makes it appear new by virtue of the originality of architectural design.

The writer saw Mr. Wright only recently and listened to a story that was as dramatic as it was interesting. The tale of the building of the Imperial would rank with any in fiction. It is worthy of a pen like Kipling's. Apart from its art the hotel is most noteworthy for standing up under the shocks of the severest of quakes, and this fact has raised it and its master builder to a prominence probably never achieved before.

Aside from purely structural features that were factors in the preservation of the hotel, it should be mentioned that all pipes and conduits are of lead and curve with liberal radii from vertical to horizontal. The building, too, is bordered on all sides by streets and liberal park spaces, and its courts are provided with pools in case of fire emergencies.

The structural lesson of the earthquake as written in the Imperial Hotel is plain: strict adherence to basic principles of construction is the prime requisite; elasticity and resilience are as important as mere strength; a low center of gravity, as in a ship, makes for stability; conscientious workmanship is in itself a great factor of safety; balanced design of foundations more than their relative strength makes for stability.

Here we find an unexampled definiteness of planning and construction. The Imperial stands with not a single occupant injured and showing no greater damage than slight cracks that would appear as shrinkage cracks at any other time.



The Architectural Record February, 1924

THE GARDENS OF WOOLLEY HALL, MAIDENHEAD, ENGLAND
Thomas H, Mawson & Sons, Landscape Architects

WOOLLEY HALL, MAIDENHEAD

The ENGLISH HOME of WALTER H COTTINGHAM, Esq.

By

Thomas H. Mawson, F.L.S.

During the last twenty years many heads of large American industrial concerns with European connections, have taken to spending a definite part of each year in England, acquiring places of residence, usually within convenient reach of London.

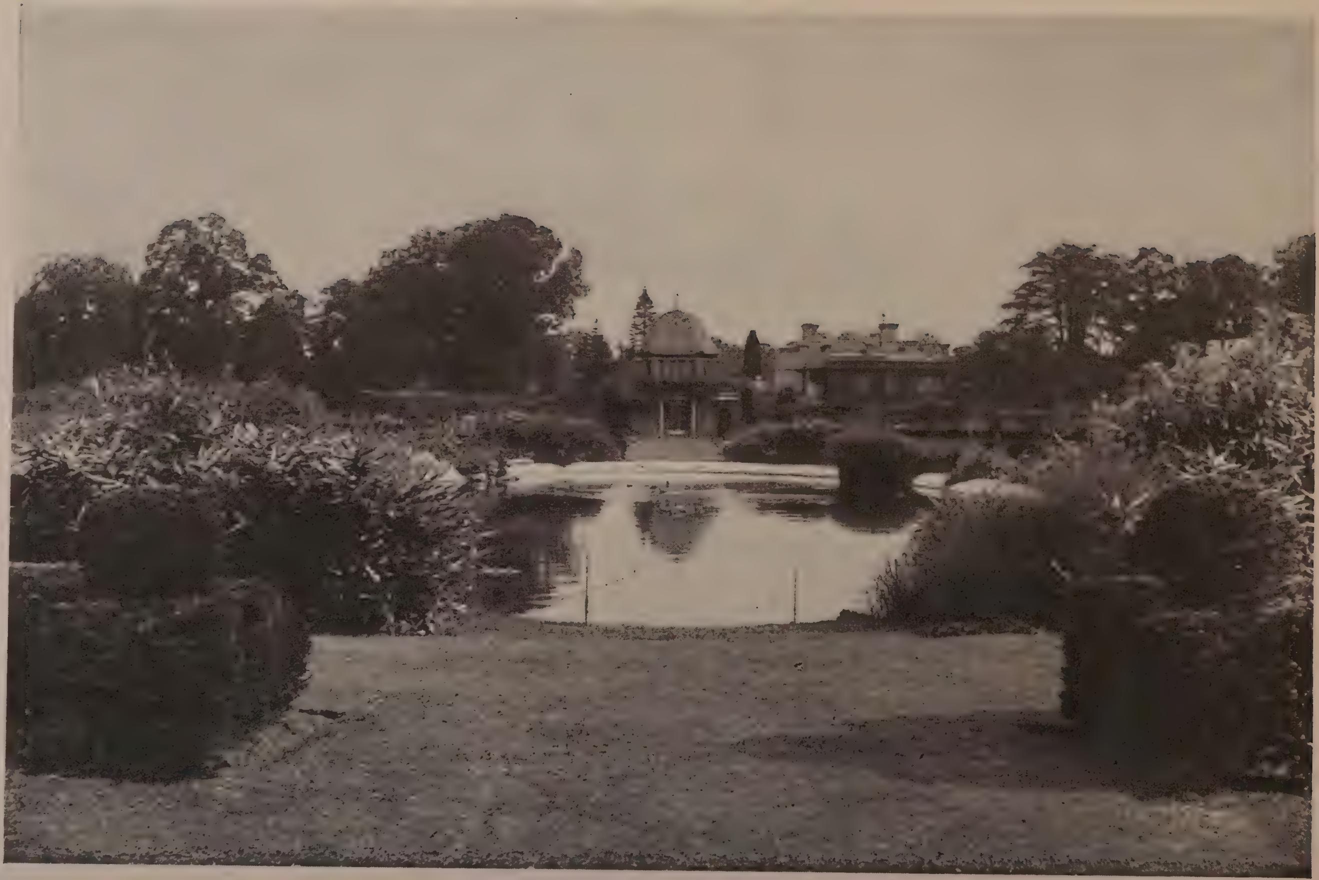
One of these is Walter Cottingham, the President of the Sherwin-Williams Co., which has its ramifications in every part of the globe, controlling many old and new established businesses within their business combine. In England, the firm acquired the very old established business of Berger Lewis & Co., of which Mr. Cottingham is Chairman, or as it is usually designated in America, the President. This important concern made so great a demand on the chairman's energies that a convenient place of residence became imperative, and on the advice of his friend Lord Waring, he purchased Woolley Hall, near Maidenhead, on the Great Bath Road. This choice our client has never regretted: indeed it may with truth be stated that on every visit he becomes more and more charmed with his property, which is most conveniently situated in relation to road and rail service to London, and yet it is in the very heart of rural England. It is on the edge of the great Common made famous as the rendezvous of our most notorious and picturesque highwaymen.

The estate, which extends to many hundreds of acres, consists of slightly undulating meadows and woodland. A large part of it is given up to the home farm, with model farm buildings and bailiffs' residences. The remainder is devoted to the residence, gardens and home policies.

As originally purchased, the gardens consisted of spacious lawns, pinetums, shrubberies, a walled-in kitchen garden, quite close to the house, intersected by a carriage avenue and winding walks. The great feature of the gardens was the glory of its trees, some of which are veritable giants. This applies particularly to several specimens of beech and English elms, some of which appear in the photograph illustrations. There is also a fine pinetum planted by a former owner about fifty years ago. This feature occupies the ground between the drive and the south boundary. The residence is a comfortable looking building, also a good example of Victorian architecture. To this residence additions were made, whilst the interior was in a great measure gutted and successfully remodeled in the Adams period. The stables and garage form a very fine block of buildings which called for very little improvement. The site of house and gardens is a level one, there being a cross fall from north to south of no more than ten feet.

The above were the conditions which were the controlling factors, imposing certain difficulties and not a little study, for the original intention of retaining every noteworthy feature was rigidly adhered to throughout the work. In short our problem was to merge into that which was "fixed and abiding" an added beauty, a greater convenience of parts to the whole, increased recreational facilities, and a more workable arrangement of the utilitarian departments of the plan.

The first point to observe is that a public footpath ran along the main south boundary, which called for protective



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plantations. These in reality are not quite so formless as the plan suggests. In the same way massed plantations have been introduced as a protection against the model farm, which is now completely hidden from the house and grounds.

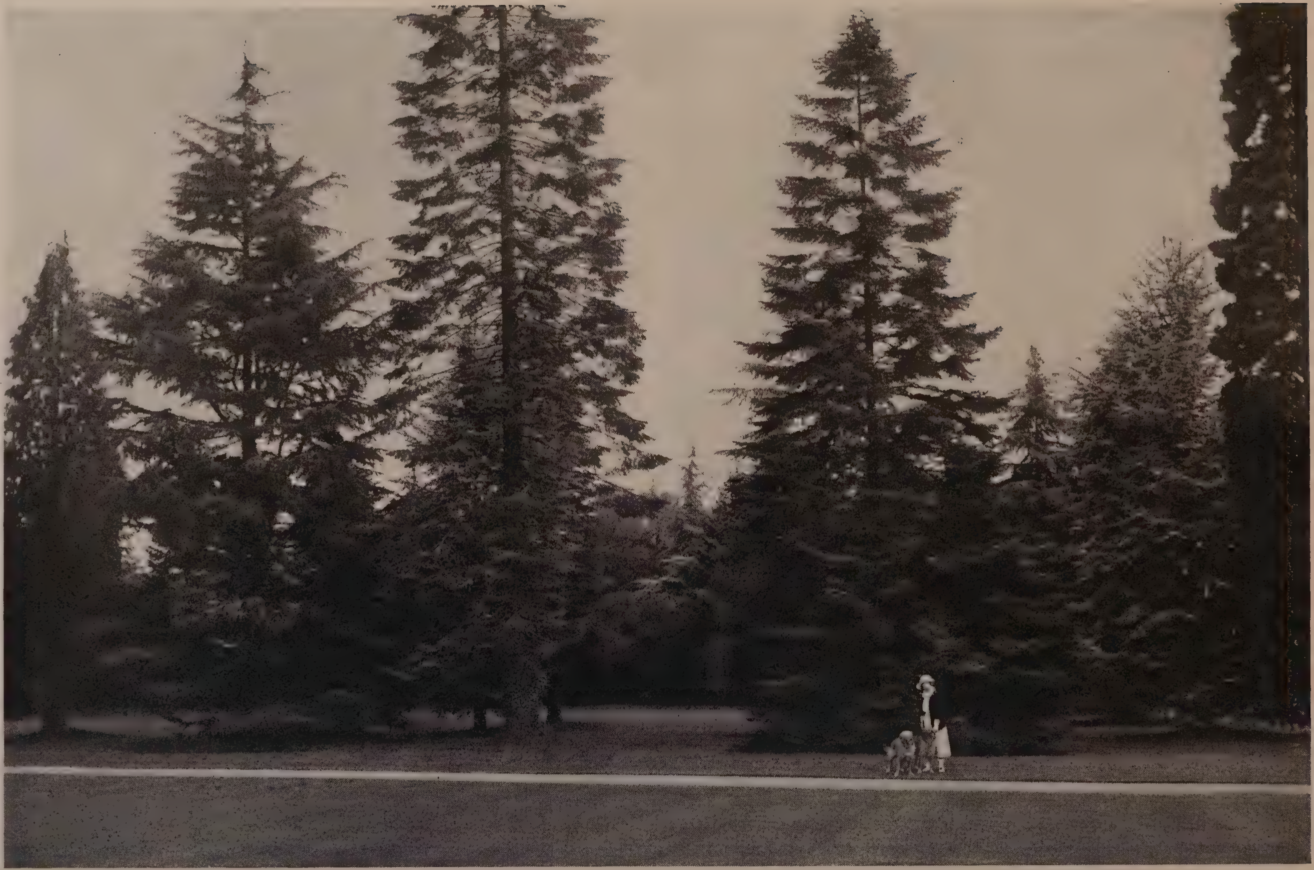
The main entrance from the Bath Road, although included in our original designs, has been almost the last work carried out. Later we hope the gardener's lodge inside the gateway, will be rebuilt to harmonize with the new entrance. Both the gate piers and wing walls are in Portland and Bath stone, which latter is of a soft orange color like the house. The wrought ironwork made to our details, is by Messrs. Ramsay of Westminster, whose craftsmanship is well known in the States.

The pinetum as seen from the driveway discloses some fine specimens of P. Nobilis and P. Nordmanniana and also the Blue Cedars, which are amongst the finest in the country. Originally the ground was occupied by low growing shrubs which gave a very ragged effect to the garden as a whole. These were removed and the ground converted into green lawns.

The photographs show the progress so far made in the development of this very interesting property. Of course we have had to compromise at every turn, and have had to fit and adapt our ideas in such a way as to give the greatest value to existing features, but there is great satisfaction in this because the retention of fine old timber, (even when it may be argued that it is in the wrong place), gives that aspect of antiquity which is one of the great charms of many English gardens.

Our task at Woolley Hall is not yet fully accomplished. The kitchen garden and conservatories need reconstructing, the orchard shown on the plan is not yet planted, nor is the open air theatre laid out.

Certain points in the garden need the note of emphasis which carefully placed and well designed sculpture imparts. Then again in a rainy climate like that of England, shelters are needed at distant points, but all these matters are receiving



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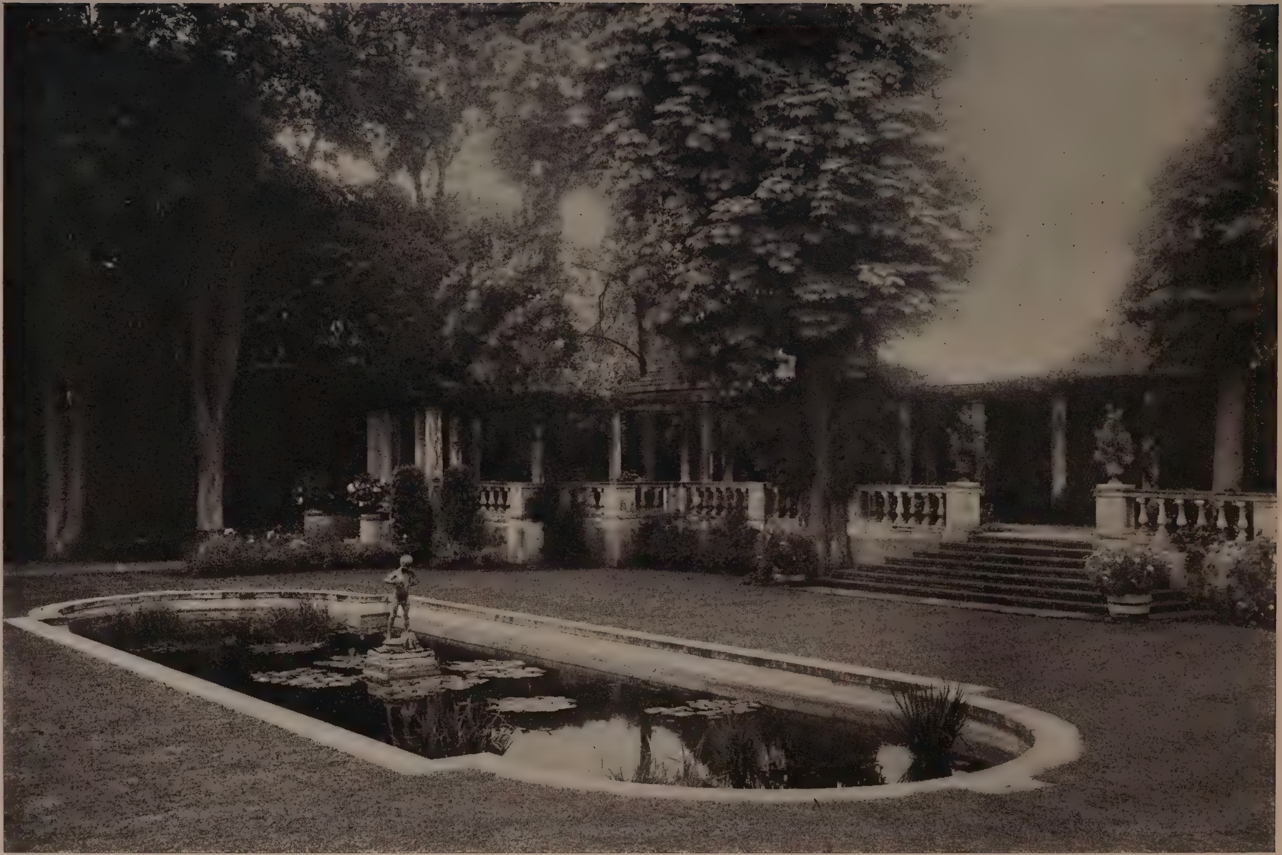

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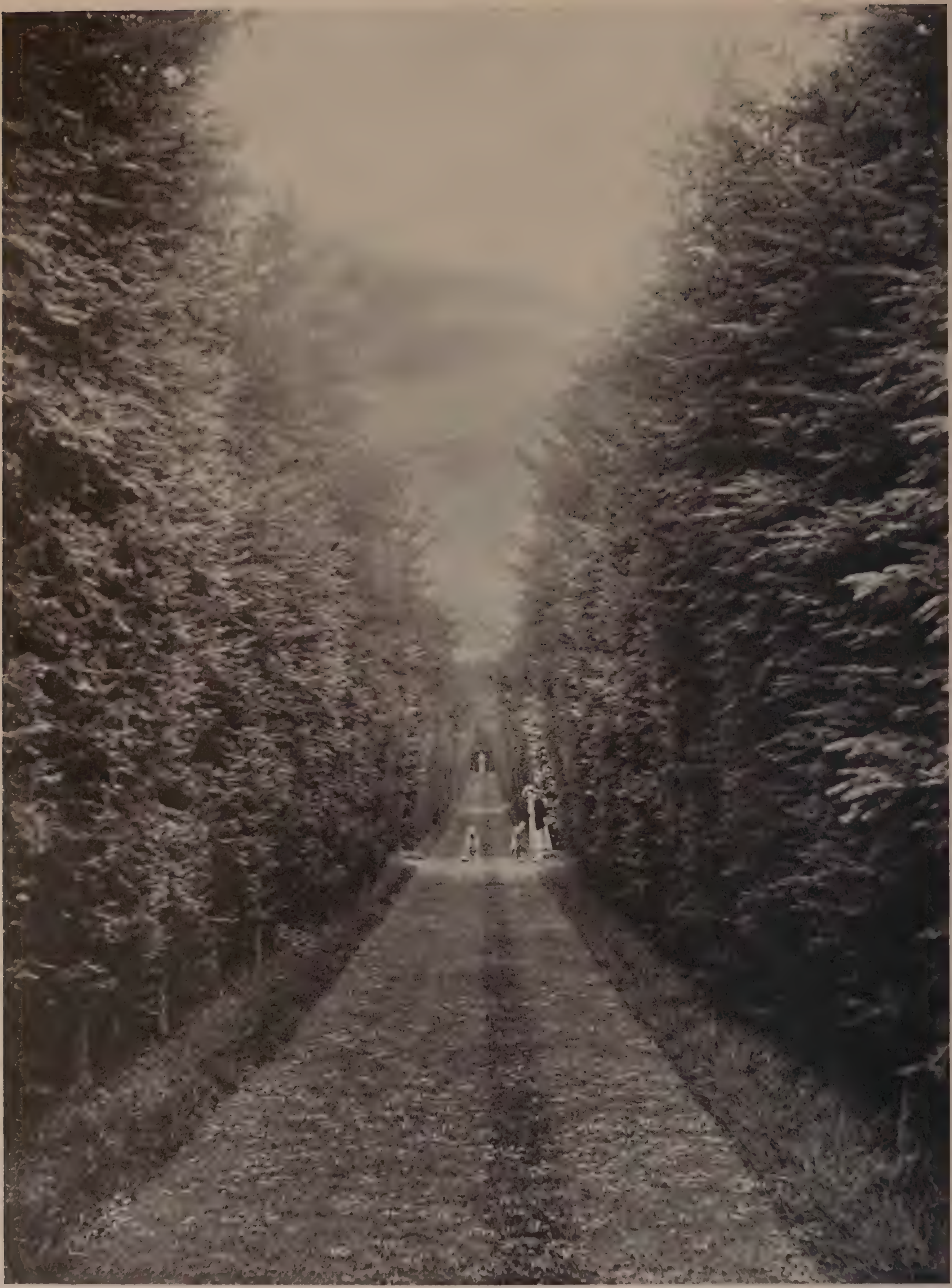

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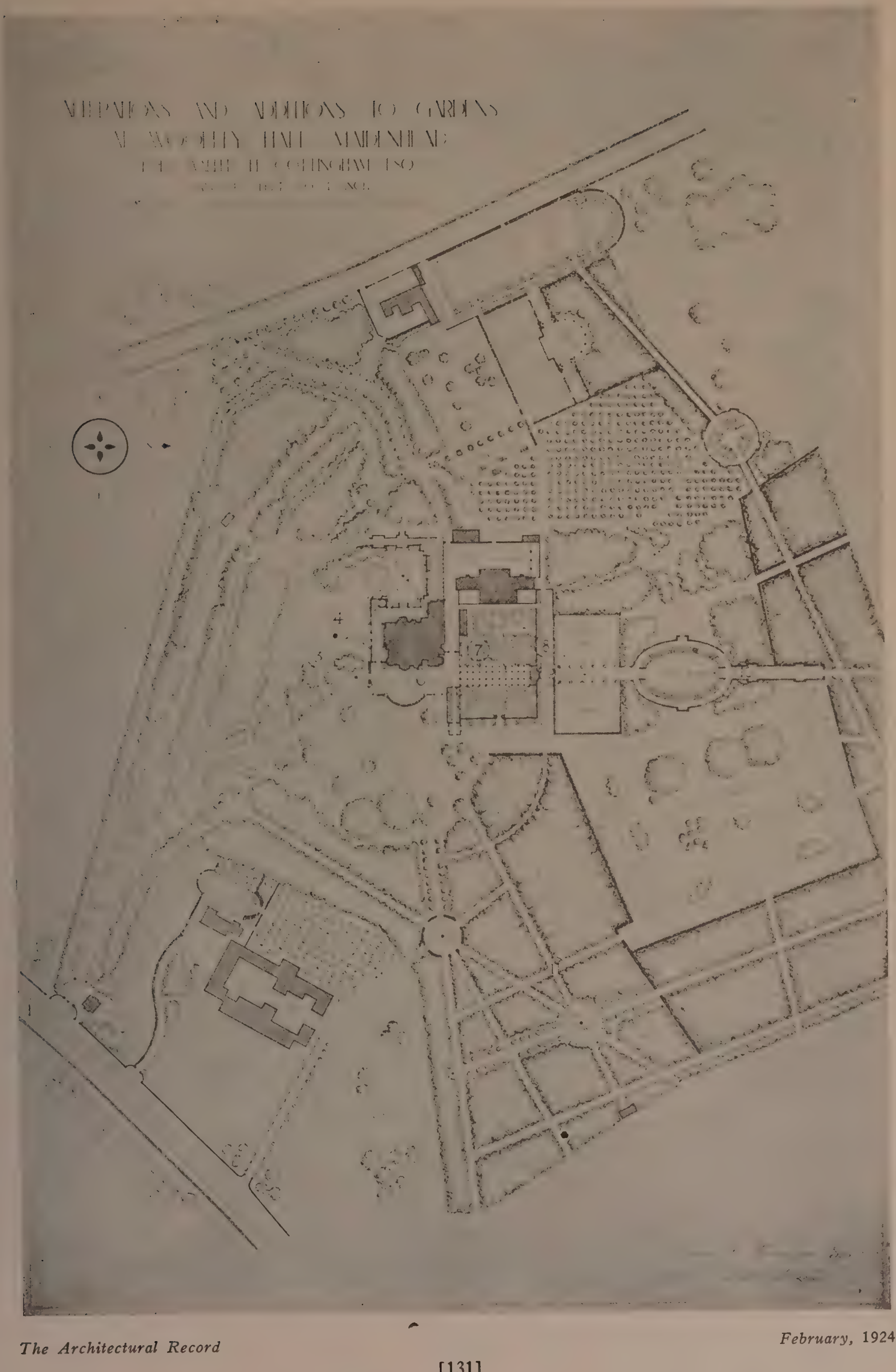
ALTERATIONS AND ADDITIONS TO GARDENS
AT WOOLLEY HALL MAIDENHEAD
FOR ARTHUR H COTTINGHAM ESQ
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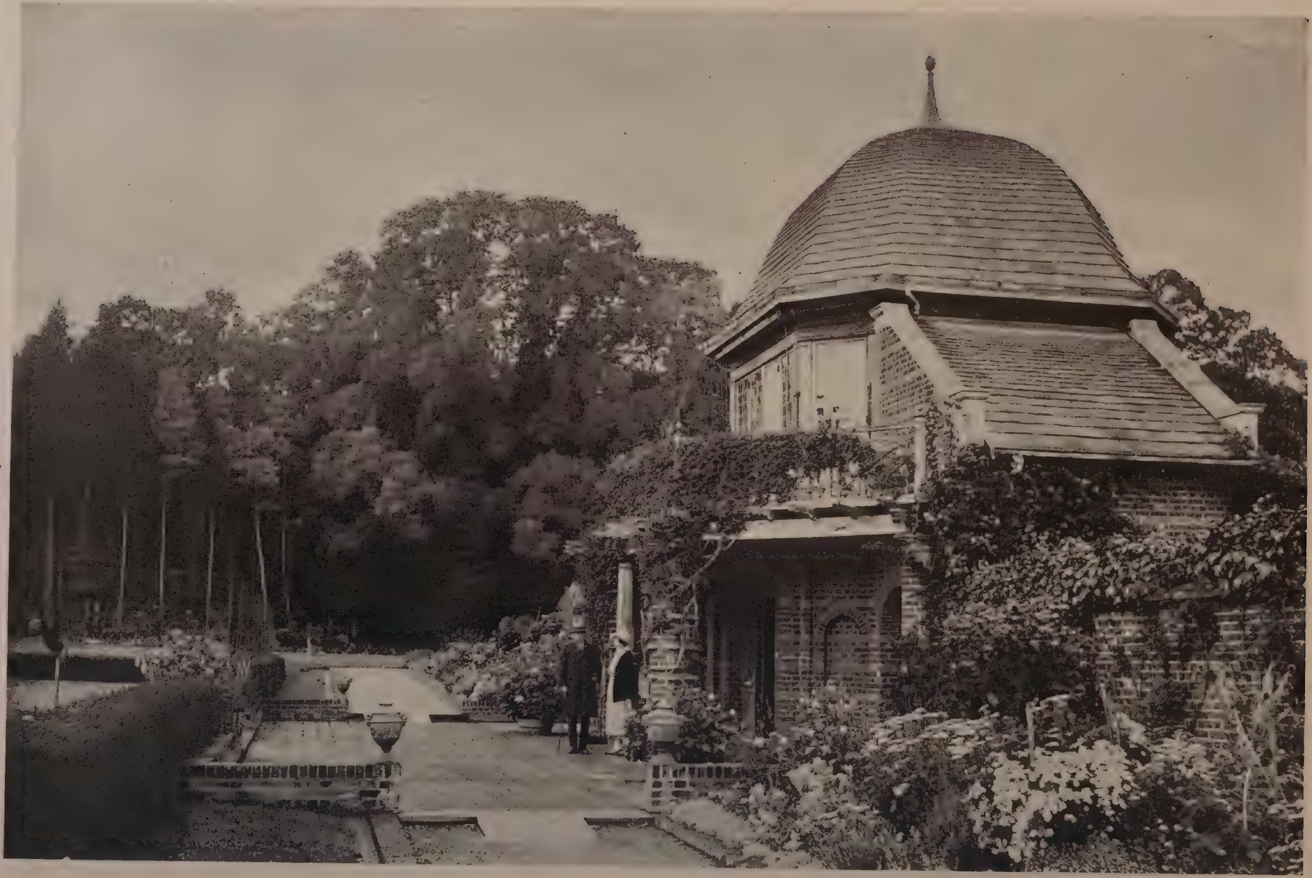

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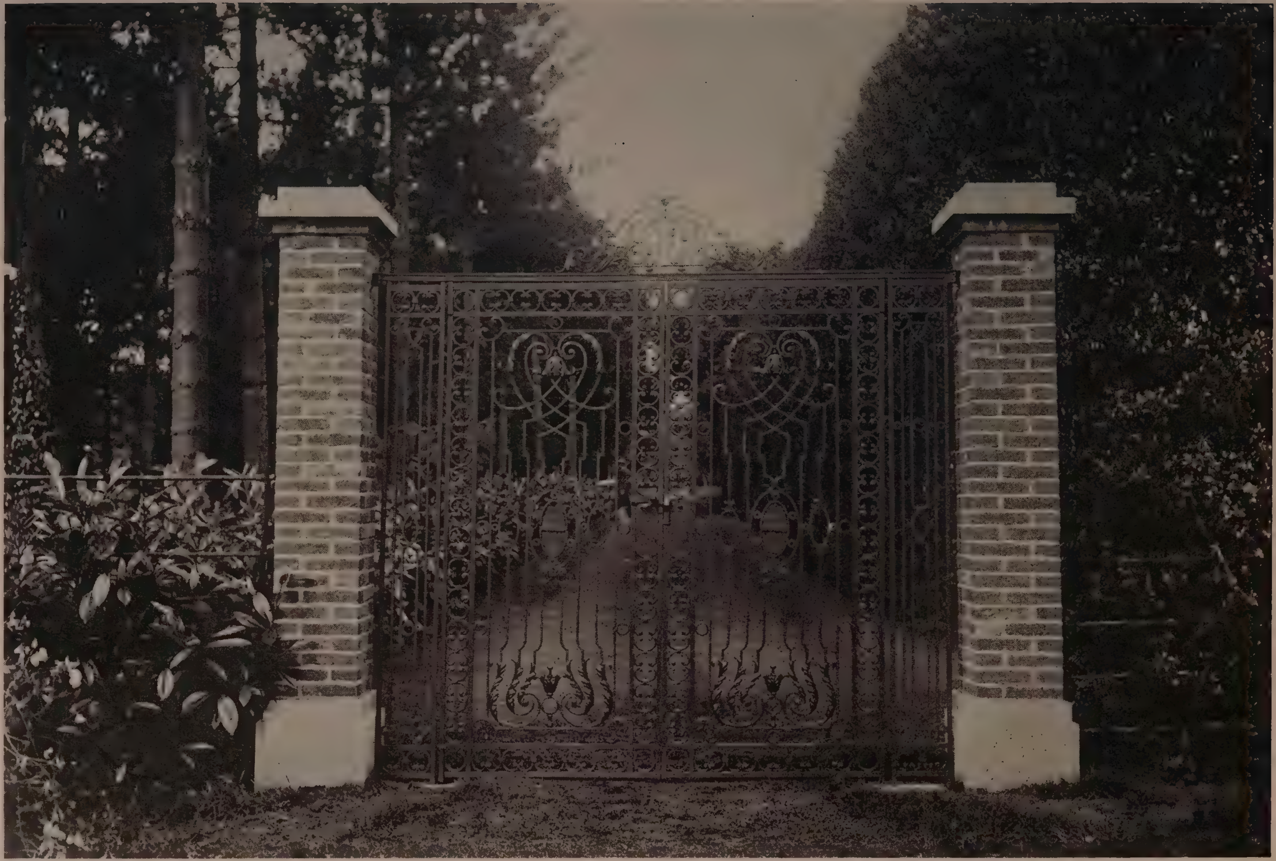

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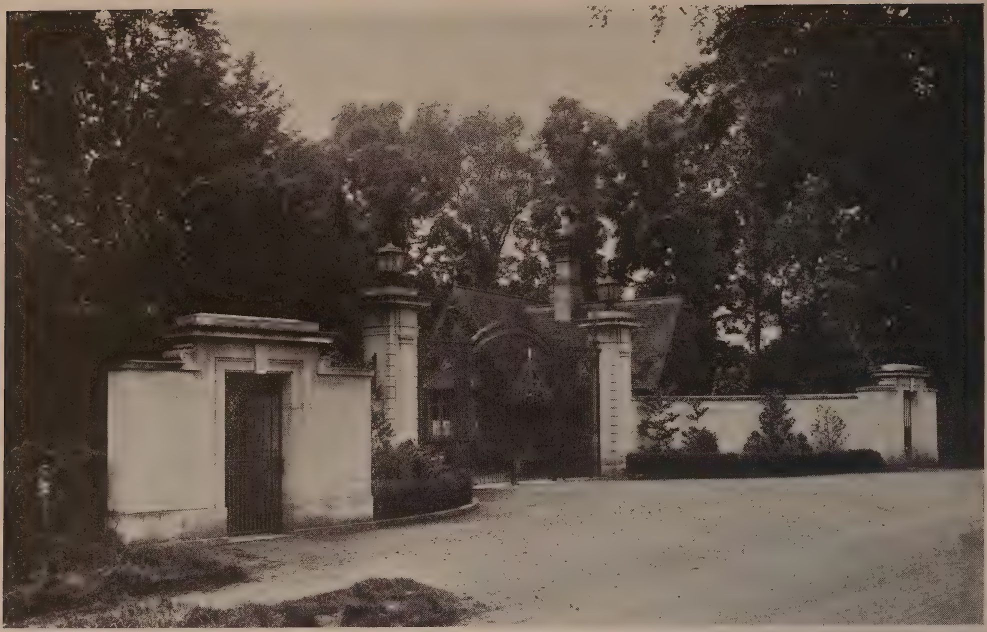
THE GARDENS OF WOOLLEY HALL, MAIDENHEAD, ENGLAND

Thomas H. Mawson & Sons, Landscape Architects



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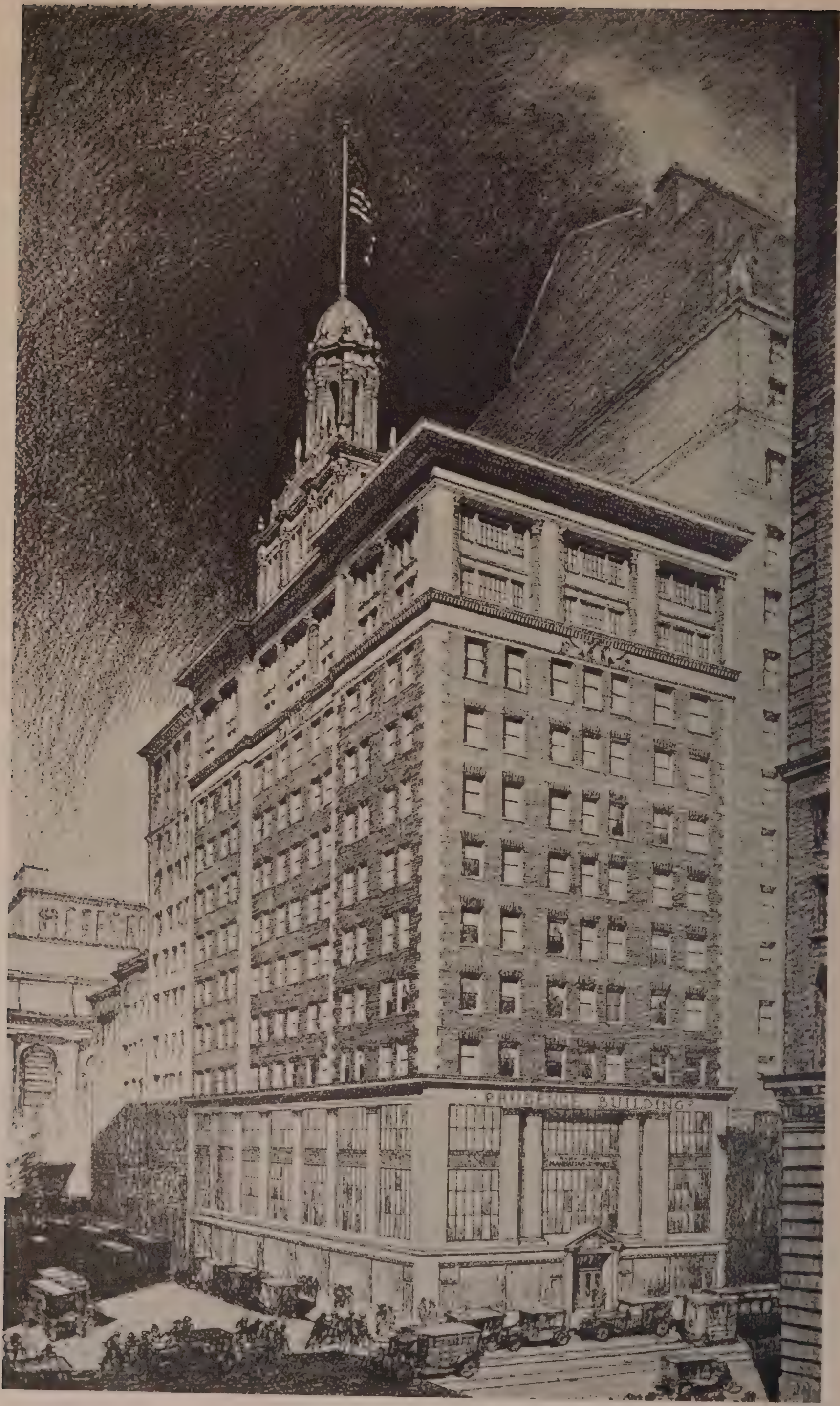
attention, and there is every prospect that year by year the evolution of the gardens at Woolley Hall will add new interest to a domain already known and loved by large numbers of English and American friends of the owner.

The PASSING OF THE SKYSCRAPER FORMULA *for* DESIGN

By Leon V. Solon

THE POPULAR DEFINITION of "Architecture," frequently accepted as currency, is "the artistic expression of structure." By the majority this is conceded to comprise the main function of the art. The general accuracy of this view cannot be gainsaid, but our interest for the moment is to determine whether an esthetic interpretation of structure is the major objective in architectural composition; and if we should estimate the artistic value of unprecedented modes of architectural design, on the basis of their capacity for structural expression; also whether we may appraise certain individual phases of American architecture which depart from the classic, from the same standpoint. In considering the future of American architecture, it is necessary to determine the esthetic relation of design and construction. In former ages the mechanics of construction adapted themselves naturally to expression in artistic terms; there were no contradictory conditions, as they all appertained to the tensile strength of like materials employed in building, involving the simple calculation of height to width, controlled by the margin of safety. Similarity in the character of structural materials, so far as weight and resistance were concerned, was productive of certain proportional relations in design to which the eye became accustomed, which were, in course of time, identified with the expression of artistic feeling rather than with their actual source. Now, the inherent strength of stone or brick no longer restricts the height of a wall in proportion to the width of its base; the steel frame has long rendered such calculation obsolete. Our critical faculty has been developed upon standards which possess historic association; the functions of those standards in modern problems is purely sentimental. To what extent should such standards determine esthetic possibilities in modern problems with which they have merely a traditional relation? Taste is a reflection of the individual's judgment in imaginative selection; in architecture, the standards of taste are based upon types of artistic expression which evolved through intensely practical problems concerning the gravitational force of materials of definite weights. In the architectural forms which resulted, our imagination, through force of unquestioning habit, now identifies the architectural feature with its architectonic function, regarding the former as "typical" of the latter. With the advent of the steel frame as the structural means for all that is most important in American architecture, and the consequent alteration in the original mathematical relation of structure to design, are we not confronted with the complex problem of purging the imagination of those automatic optical associations which we have inherited from a bygone condition? The practice of leaning upon tradition in questions of taste, has caused us habitually to accept certain architectural features as symbolic of the function which they were originally created to perform; our analytical sense has become so torpid that we assume a structural condition provided for, if the architectural symbol be logically placed.

When the engineer posed the greatest of all architectural problems to American architects, the shock was entirely without artistic anticipation. In the dire necessity for clothing this unsightly monster, architecture flew to tradition, and hurriedly de-



The Architectural Record *February, 1924*

PERSPECTIVE OF PRUDENCE BUILDING, NEW YORK CITY.

Severance & Van Alen, Architects.

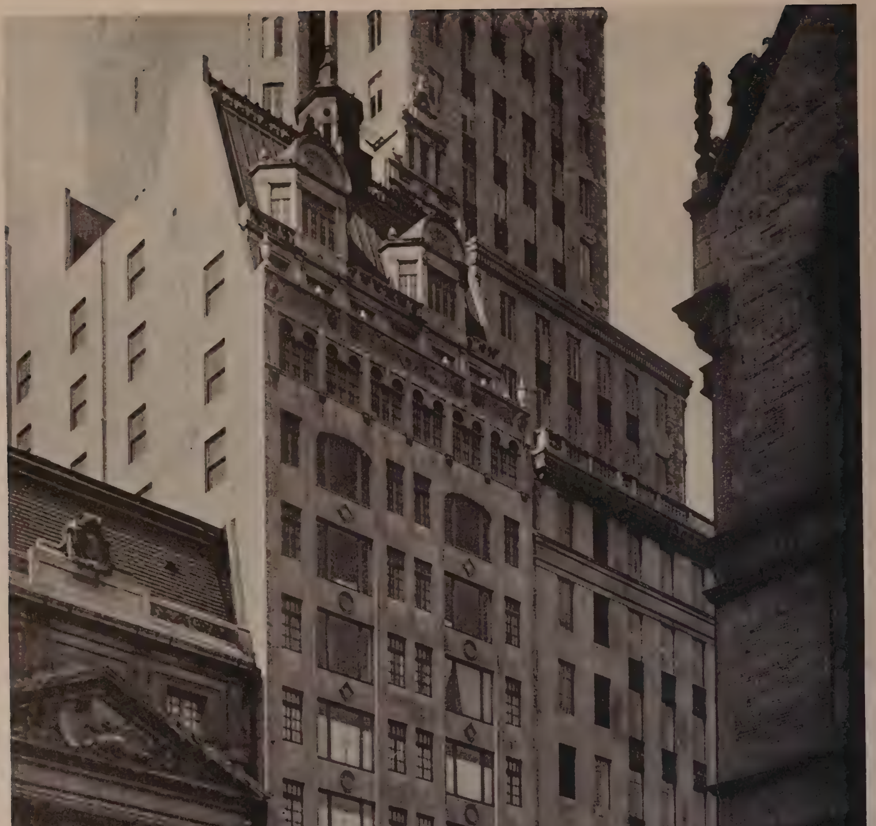
vised an artistic formula. But the formula was in direct contradiction to the basic axiom of the art—that design must reveal structure artistically. It was felt that the mere sacrifice of an axiom was a trifle, as compared with the necessity of hiding a method of structure which was without a parent in an art of pedigrees.

Those architectural conventions which influence our visual impressions and artistic judgment, have all originated in structural necessities, which were encountered as normal problems previous to the introduction of steel; the activity of the art depended primarily upon mathematics for those premises which assured stability; mathematics still furnish the premises for structure, but the present quantities have no relation to the original calculation. Proportional relations, as we appreciate them in the historic styles, embody in great measure the artistic solution of dynamic problems in building, and have survived by reason of their thorough adequacy in coping with incidental phenomena; when they cease to be logical, because of their inapplicability to actual conditions, they are doomed; American design is seething with insurgency, seeking to establish new proportional standards and forms of articulation, which will admit the steel frame as a palpable fact and a controlling factor in design.

The typical skyscraper design was the outcome of a very definite artistic argument (based upon fraud), which determined its articulation. It was assumed that the structural mass should consist of some form of base, the main body of the building, and an ornamental terminal. This resolved itself into a proposition of suspended weight, its architectural support, and an embellishment to top all. The orders in their various guises were the accepted emblems for architectural support, and it was assumed that nothing could be devised to furnish the imaginative requirement more completely. The wide variance in the proportion of the main body of the building from all accepted types seemed to demand the elimination of any possible interest from that part that might attract the eye to a feature considered abnormal. The result in effect was a contradictory weakening of the base, through the large areas of its penetrations, and a consequent increase in the apparent weight of the superimposed mass. The shocking effect of cornices which appeared in many cases around one side of the building only, is too familiar to discuss.

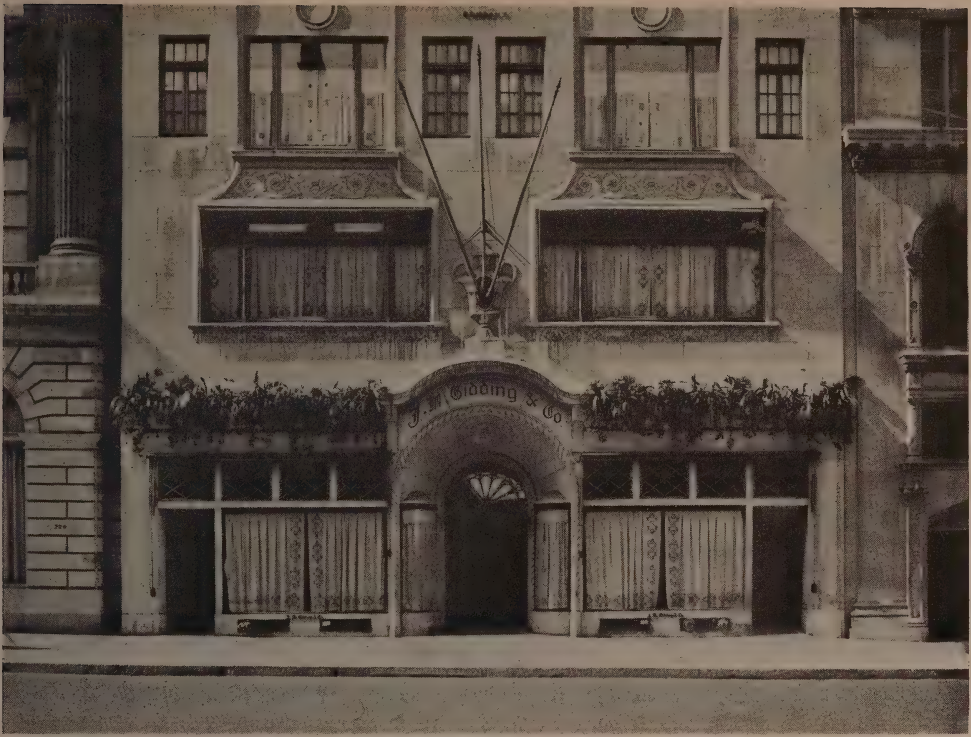
By some strange species of professional prudery, or that tenacity of precedent which constituted the architectural insurance against bad form, structural steel, when used as a concealed support, was considered the equivalent of malpractice. For the first time in the history of architecture, a deliberate line of separation was drawn between construction and artistic effect, with the deliberate intent to create an impression which would deceive the observer as to actual circumstances. The effort to maintain traditional impressions in the solution of the high building involved architectural design in serious complications, affecting elemental points of view and the logic of procedure. In every type of architectural expression which preceded the introduction of structural steel, design and construction were inseparable, each in a measure a consequence of the other. Their sudden separation, with the creation of the new method, was responsible for the vogue of the structural emblem; for when it was considered expedient to fabricate an artificial impression of structural support, the eye demanded an imaginative equivalent, and architecture descended to the subterfuge of devising scenery.

We are now arriving at a stage in progress at which an imperative need is recognized for the complete readjustment of architectural calculation, and the establishment of new optical standards in effect. We are about to bid a glad farewell to the standard formula for the skyscraper design, with its Graeco-Roman or Byzantine feet, its geometrically punctured torso, and its Renaissance topgear. With the inevitable revision in optical standards, many architectural extravaganzas which the formula brought about, will be sources of professional wonder; and it is probable that the busi-



J. M. GIDDING & COMPANY BUILDING, NEW YORK CITY.

Severance & Van Alen, Architects.

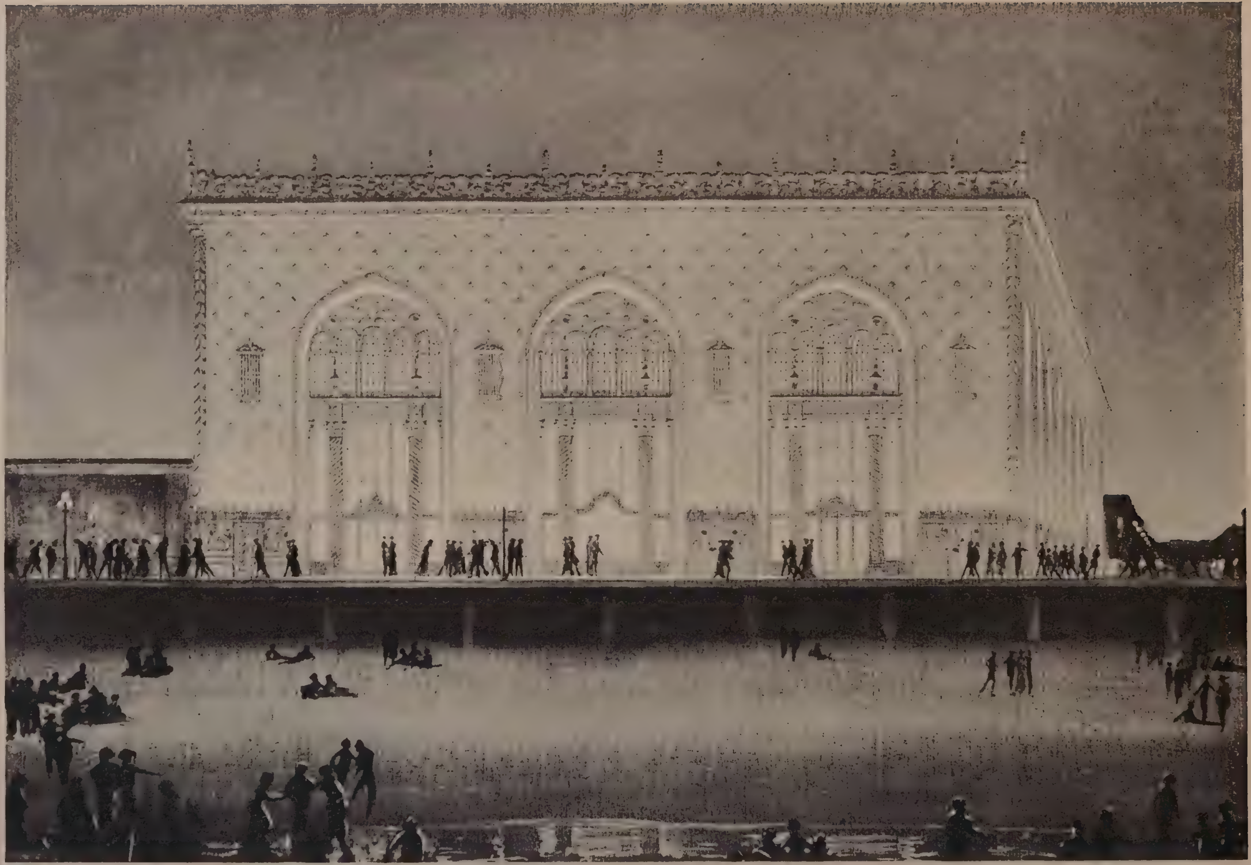


ENTRANCE DETAIL—J. M. GIDDING & COMPANY BUILDING, NEW YORK CITY.
Severance & Van Alen, Architects.

ness-like mezzanine windows which make the best of so many classic porticos, will be classed with the architectural indigestions of other periods.

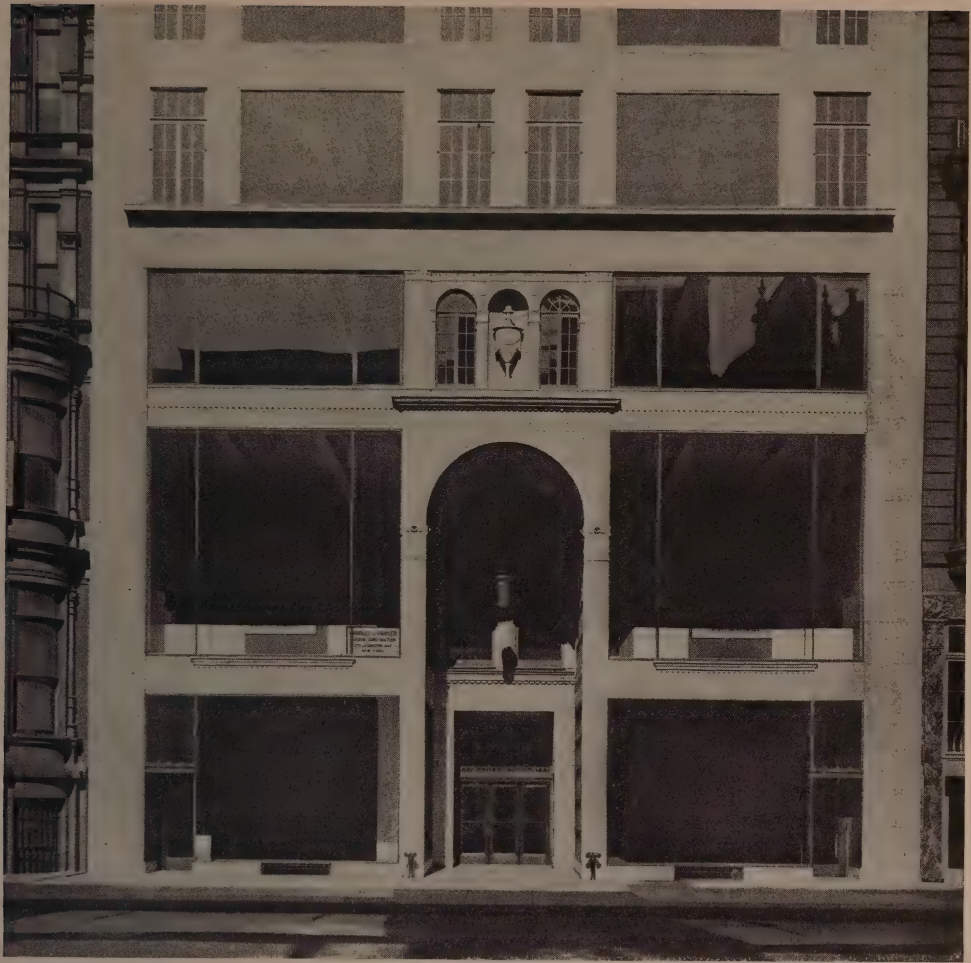
The fundamental of an adequate solution, must be the recognition of the steel frame in design, as the structural factor of which we are intuitively cognizant in the contemplation of modern American architecture. We are so aware of this structural means, that our imagination is most activated by its presence, in precisely those buildings of the formula type which now energetically deny its existence. An end must be put to a phase of artistic activity which aims to perpetrate an optical fraud, particularly when it has involved its practitioners in a maze of contradiction without artistic compensation.

Among those architects who show the greatest energy in shaking off the shackles of purposeless convention are Severance and Van Alen. The designer of the firm, William Van Alen, started in practice with a high saturation in Beaux-Arts tradition; he demonstrates the value of classic study as imaginative ballast, when individual points of view rebel against standard solutions for architectural problems. On his return from Paris he began to experience the urge to solve these complexities and architectural contradictions which had evolved with American structural methods; it was then that the admirable training of the Beaux-Arts asserted itself in his conception of planning, and in a hypersensitive feeling for ornamental scale. The incongruities in design which arise through ignoring the steel frame, seemed to offer the most promising field for imaginative effort, and he threw himself energetically into a careful and logical analysis of conditions. He determined that the recognition of engineering was no barrier to the realization of structural interest; and that design must state conditions as they



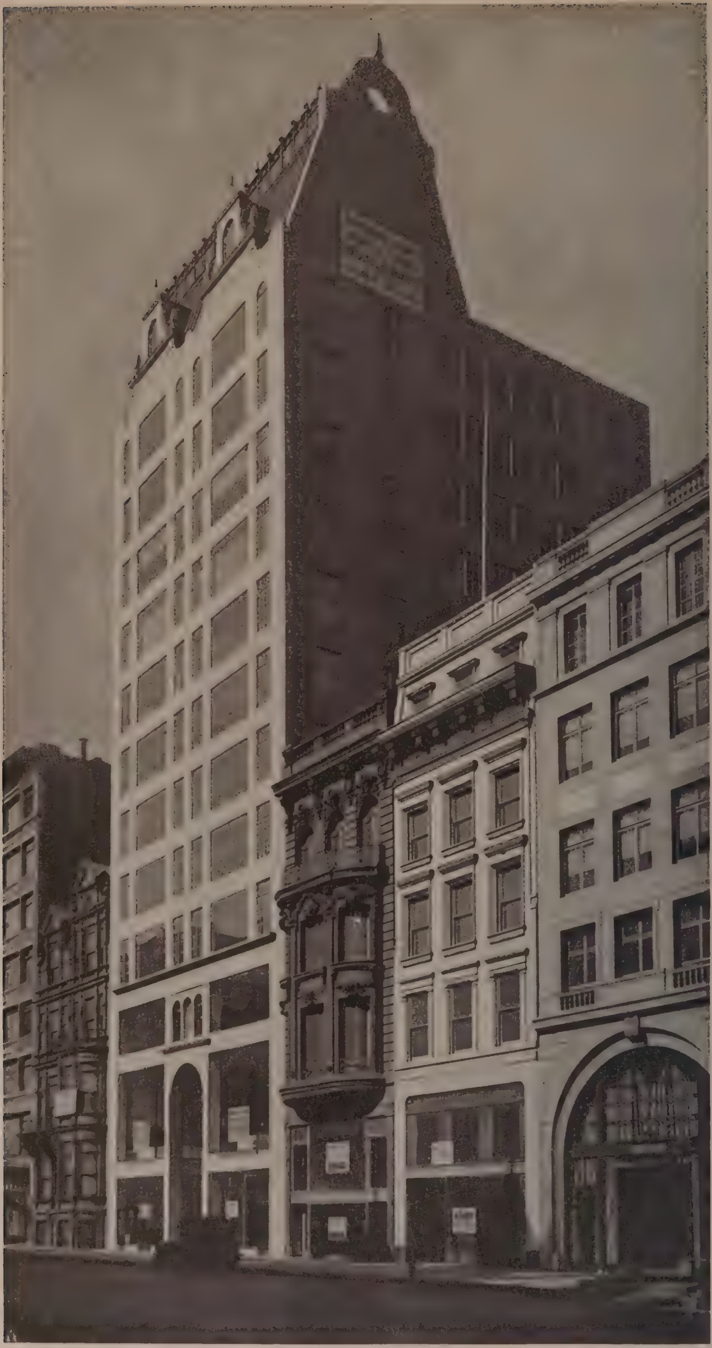
SKETCH FOR RESTAURANT AT CONEY ISLAND, NEW YORK CITY.

Severance & Van Alen, Architects.

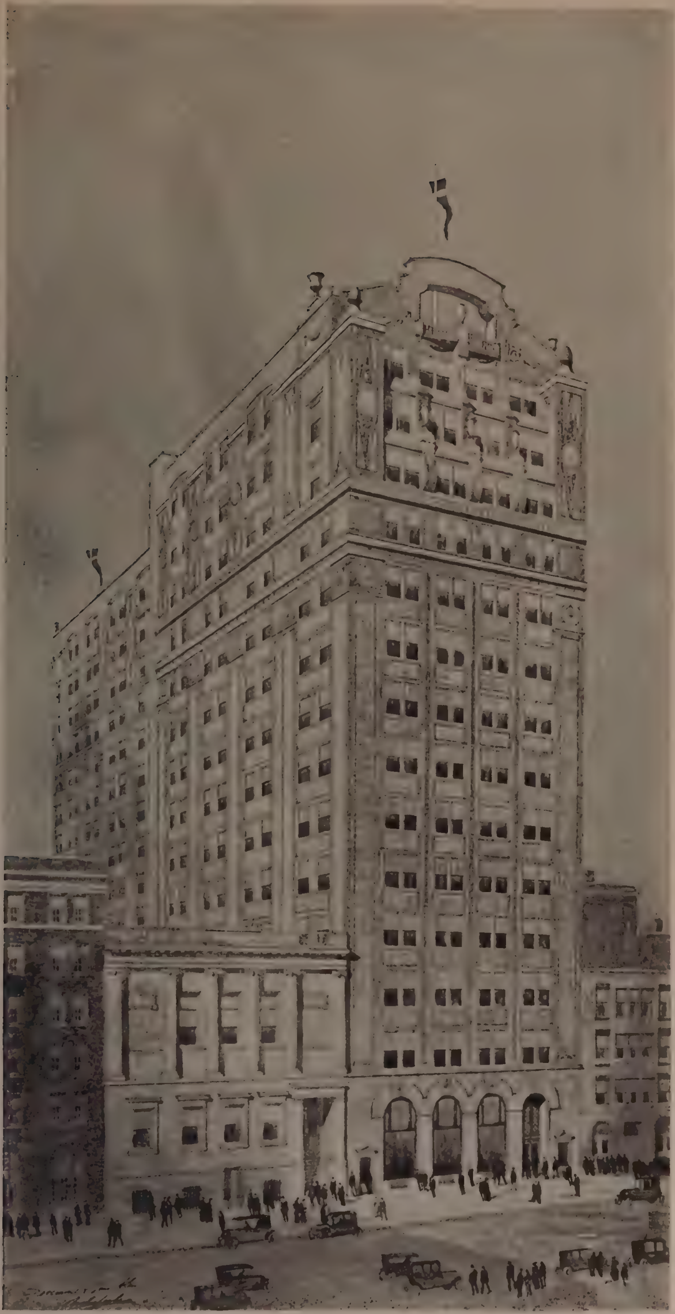


ENTRANCE DETAIL—BAINBRIDGE BUILDING, NEW YORK CITY.
Severance & Van Alen, Architects.

are, without decorative subterfuge; namely, a metal skeleton with a veneer of structural material. All misleading impressions were carefully avoided; his aim was to convey to the observer, that walls are merely the enclosures of the steel subdivisions, and that there was no necessity for pretending that the lower part of the walls are responsible for the support of the upper. The deep embrasures which are contrived in the standard solution, with the purpose of giving the building a fortress-like rigidity, were abandoned as deceptive and superfluous, and the minimum reveal designed for openings on all floors, which reacts curiously upon the imagination, as we become conscious of the rigid and enduring strength of the frame. This deliberate intention to lighten the walls was in complete opposition to the standard solution, which attempted by every means to give them the maximum appearance of substantiality, regardless of the fact that they were actually *supported* features in the structural system, *not* the supporters. The impression thus contrived brought a natural consequence in the treatment of ornamentation; as the walls had to appear as thin as possible, to reduce their weight upon



BAINBRIDGE BUILDING, NEW YORK CITY.
Severance & Van Alen, Architects.



The Architectural Record *February,* 1924

PERSPECTIVE OF BAR BUILDING, NEW YORK CITY.
Severance & Van Alen, Architects.

the steel frame, heavy sculptural ornamentation would have been illogical; he devised a type of ornamental treatment which clearly showed that the thinness of the stone veneer controlled relief. In this feature we gain another reflex impression of strength—the strength of the rigid frame, through the entire absence of intention to endow the stone with a predominant structural significance. His solution of this architectural problem is most satisfying by reason of the sound logic of his premises, the accurate surmise of imaginative reaction, and the skill with which he states convictions in artistic terms.

In his last design for a business building on West 57th Street, New York, which we reproduce, we see an admirable solution of the great American problem; despite its deliberate lightness in treatment there is no sense of structural inadequacy; on the contrary, we are conscious of the presence of a structural factor of extreme rigidity and homogeneity, in the structural mass; it is a most interesting study in architectural reactions of an unprecedented order.

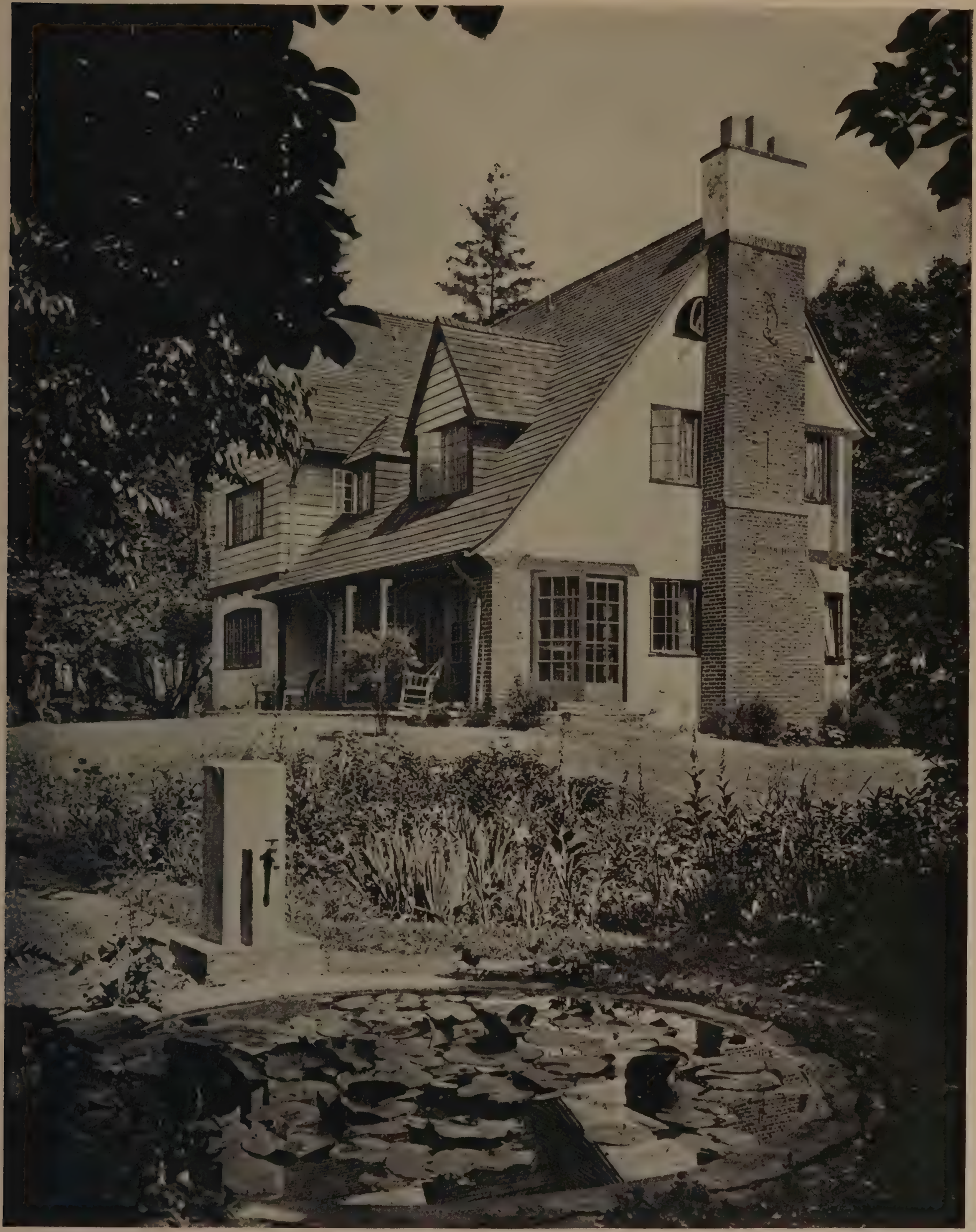
In studying the fenestration of this façade we can appreciate the enormous advantages which are offered when the high building is considered from this new angle. Decorative interest ranges from sidewalk to roof, and we feel enormous relief in finding that it is not really essential that the major area of a skyscraper should be architecturally negligible. A sky-line of a logical order is developed with considerable ingenuity and skill; a novel type of roof crowns the structure in place of the slice of cornice.

Our space does not permit enumeration of the concrete advantages which this form of design is capable of achieveing in terms of cubic feet; but the figures which the writer has examined, as compared with the standard type of plan, are truly astonishing. At no period has architecture been so absolutely controlled by economic considerations as it is today. The relation of design to investment is a vital factor in architectural calculation, and a principle of design which shows decided advantages in floor areas and cubic capacity is economically important: such advantages are too frequently procured at the sacrifice of artistry.

With designs such as those which illustrate this article, we will rapidly form new mental standards for the basic relation of design to steel structure; the outer covering could have the same relation to its frame that the epidermis has to the human frame, with a corresponding range of variety in external appearance. As our imagination accustoms itself to a new conception of decorative and structural relations, the old type of sky-scraper, with its attempt to simulate a self-supporting skin, will be as unattractive as a human equivalent. In William Van Alen's work we welcome the identification of design with structure in the sky-scraper after its long architectural dissociation.

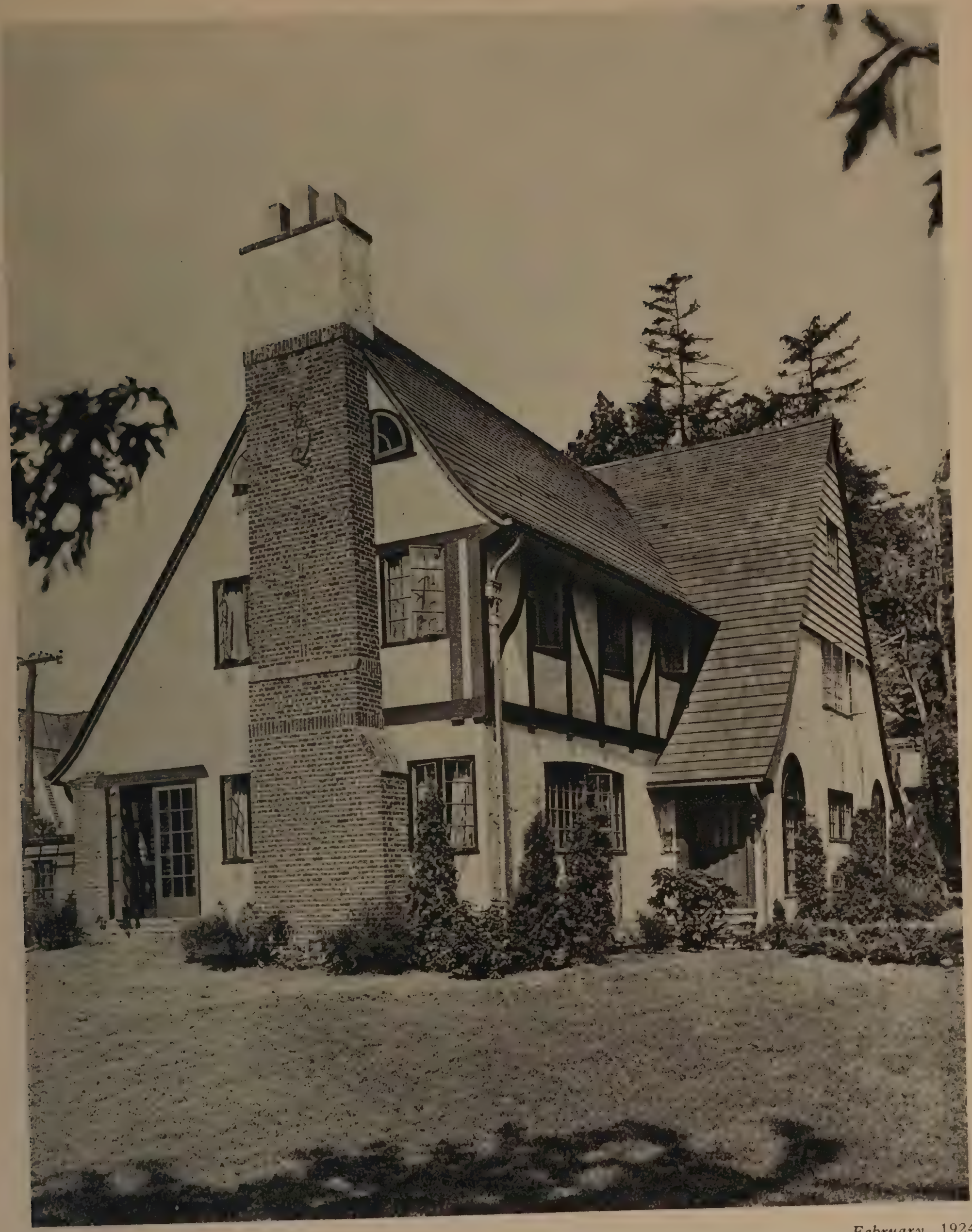
PORTFOLIO

CVRRENT ARCHITECTVRE



The Architectural Record *February, 1924*

RESIDENCE OF MISS EDITH BOGUE, MONTCLAIR, NEW JERSEY
Clifford C. Wendehack, Architect



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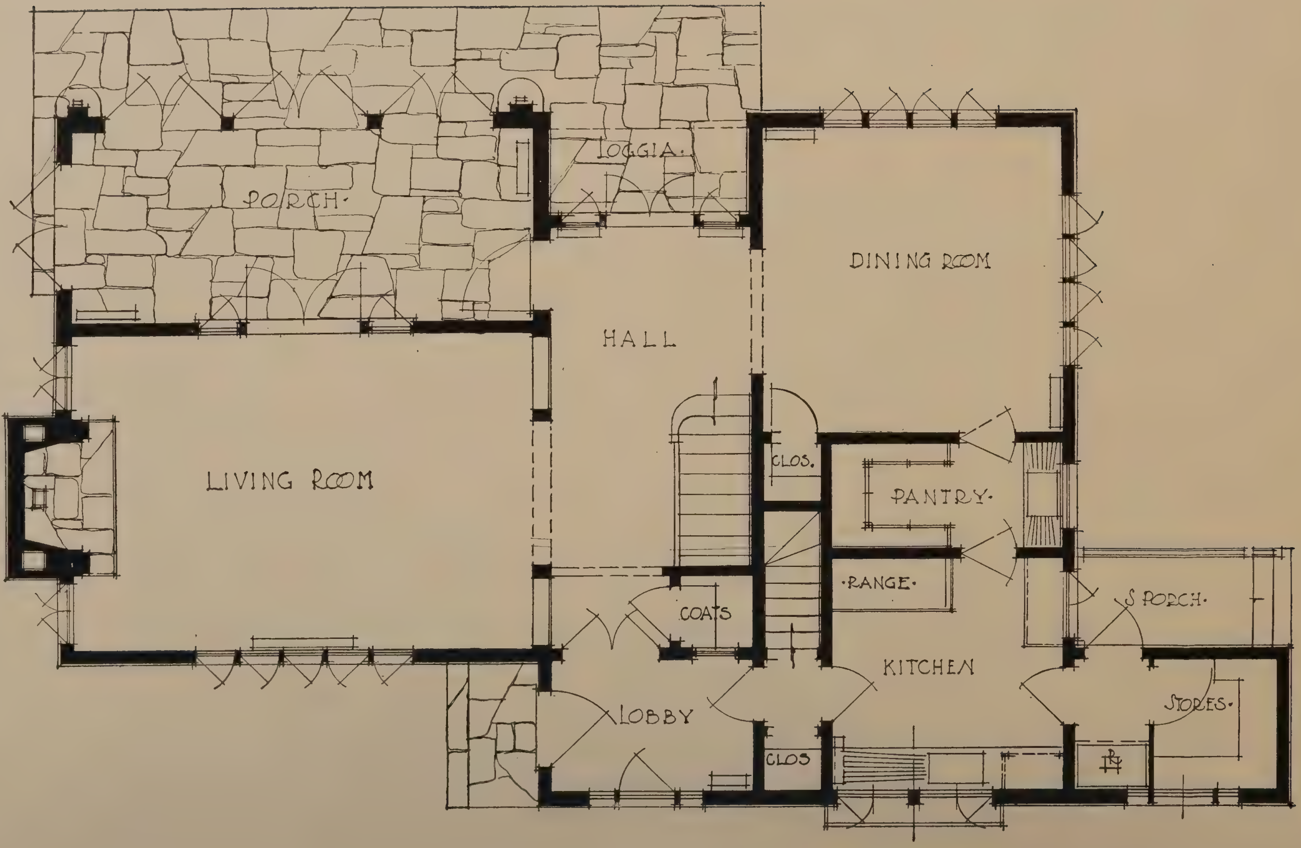
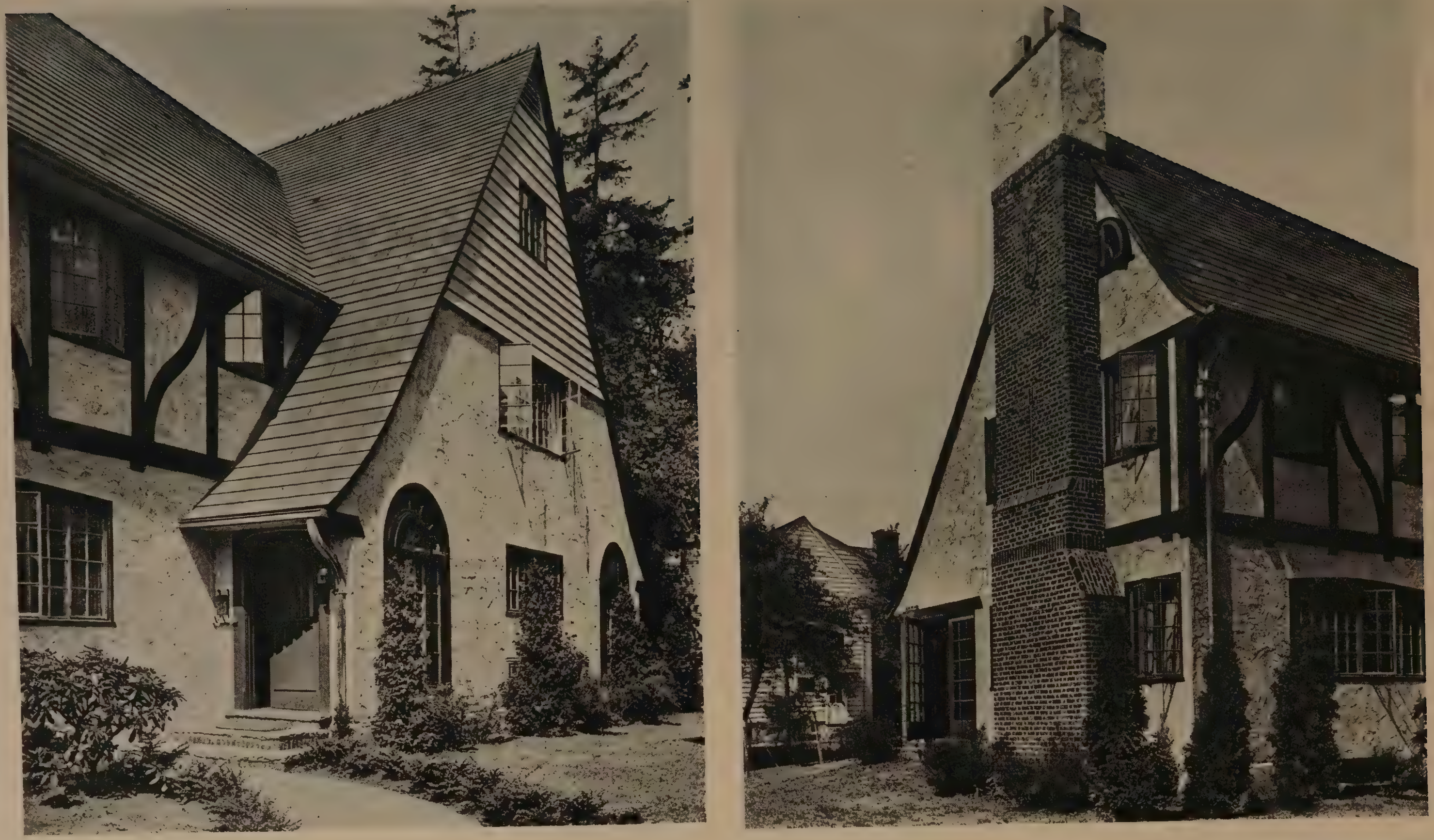


• FIRST • FLOOR • PLAN •

RESIDENCE OF MISS EDITH BOGUE, MONTCLAIR, NEW JERSEY
Clifford C. Wendehack, Architect



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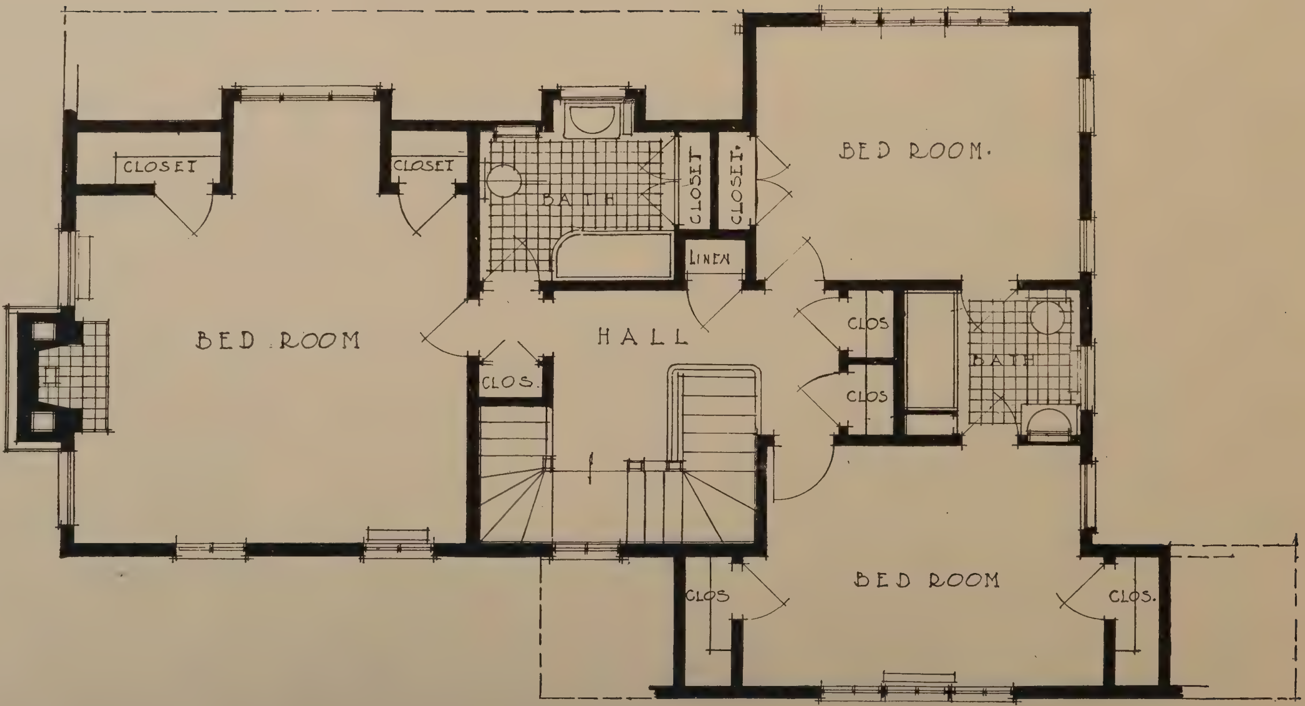

·SECOND·FLOOR·PLAN·

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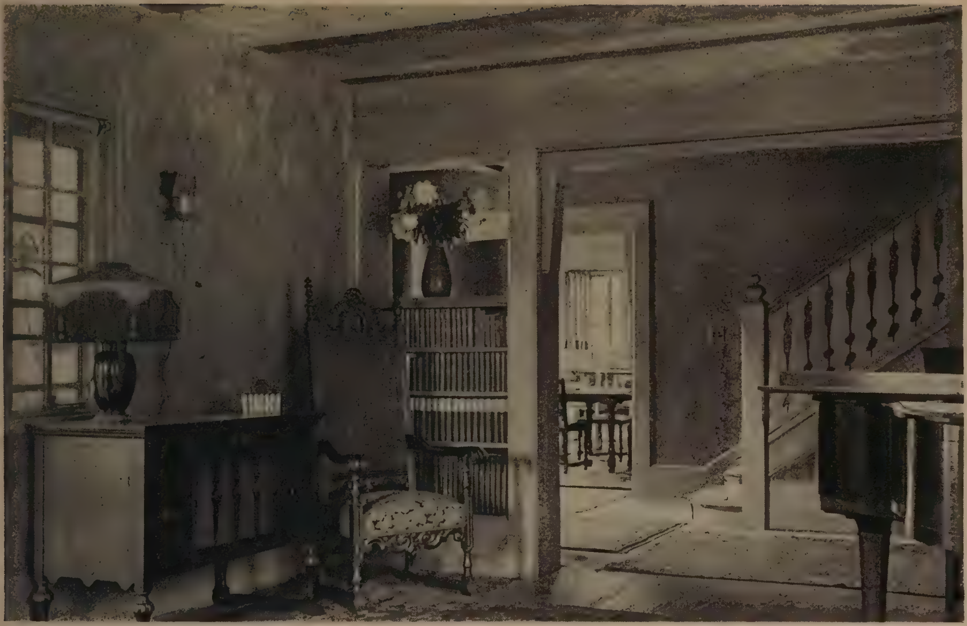
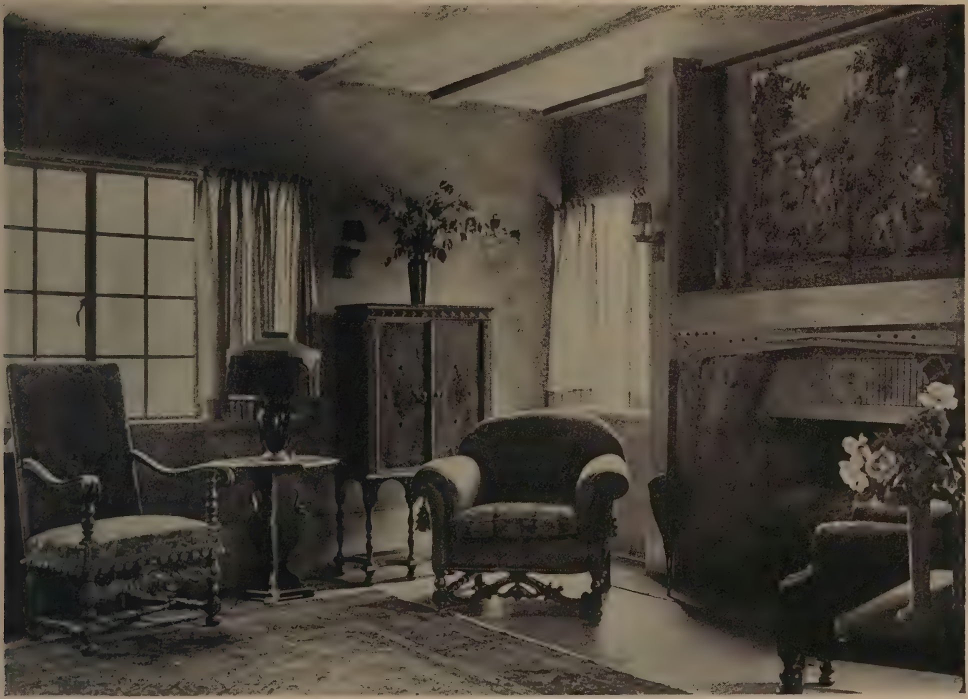
Clifford C. Wendehack, Architect





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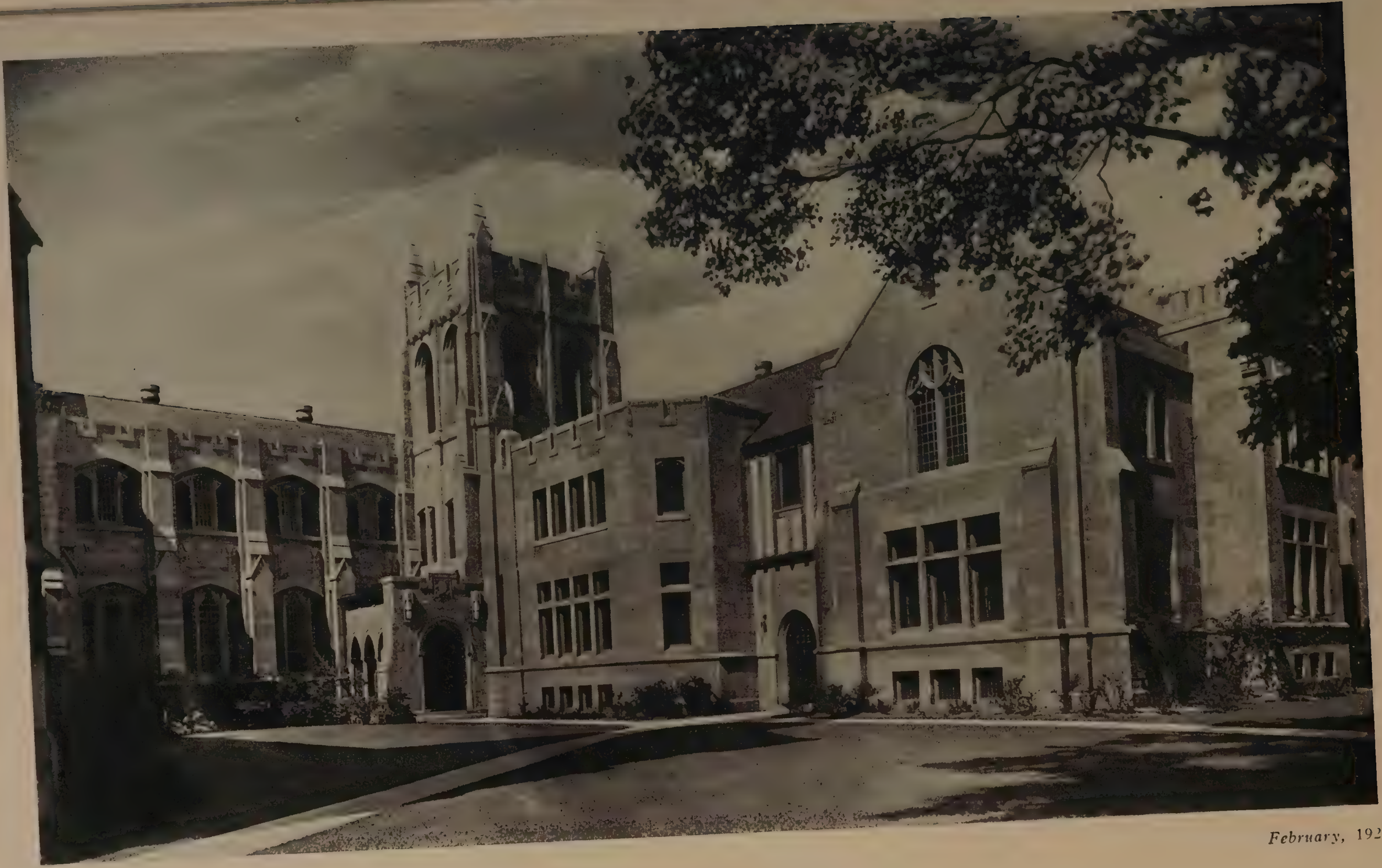
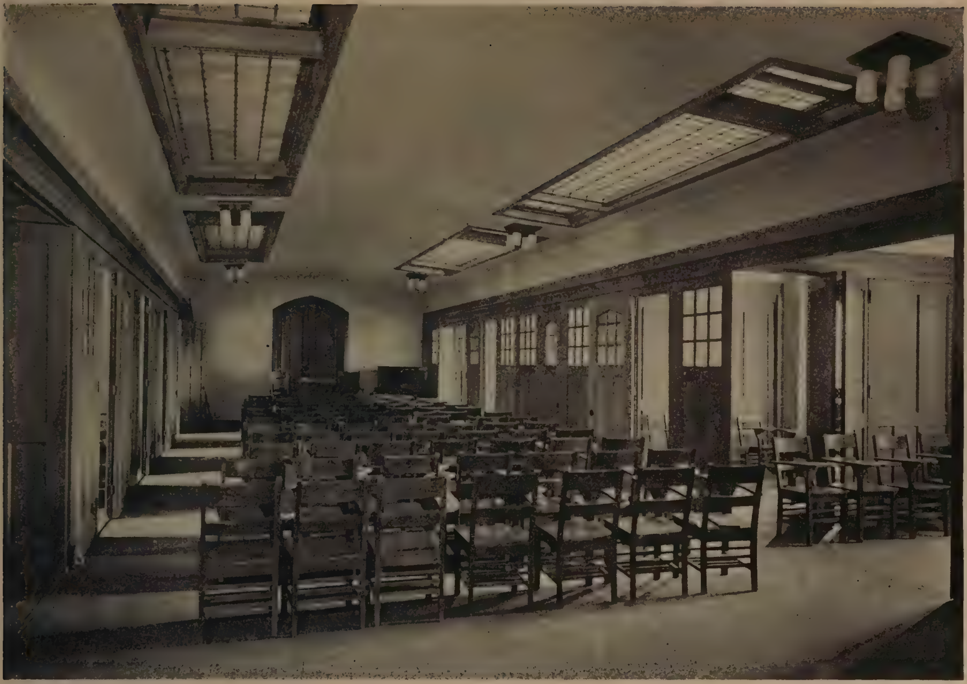
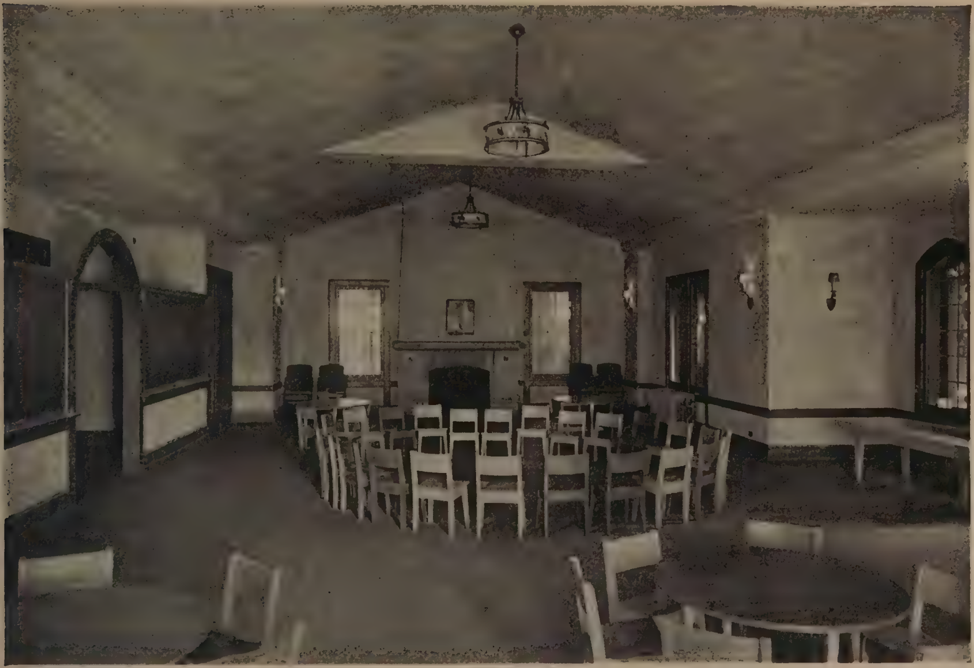


FIRST BAPTIST CHURCH SCHOOL, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects





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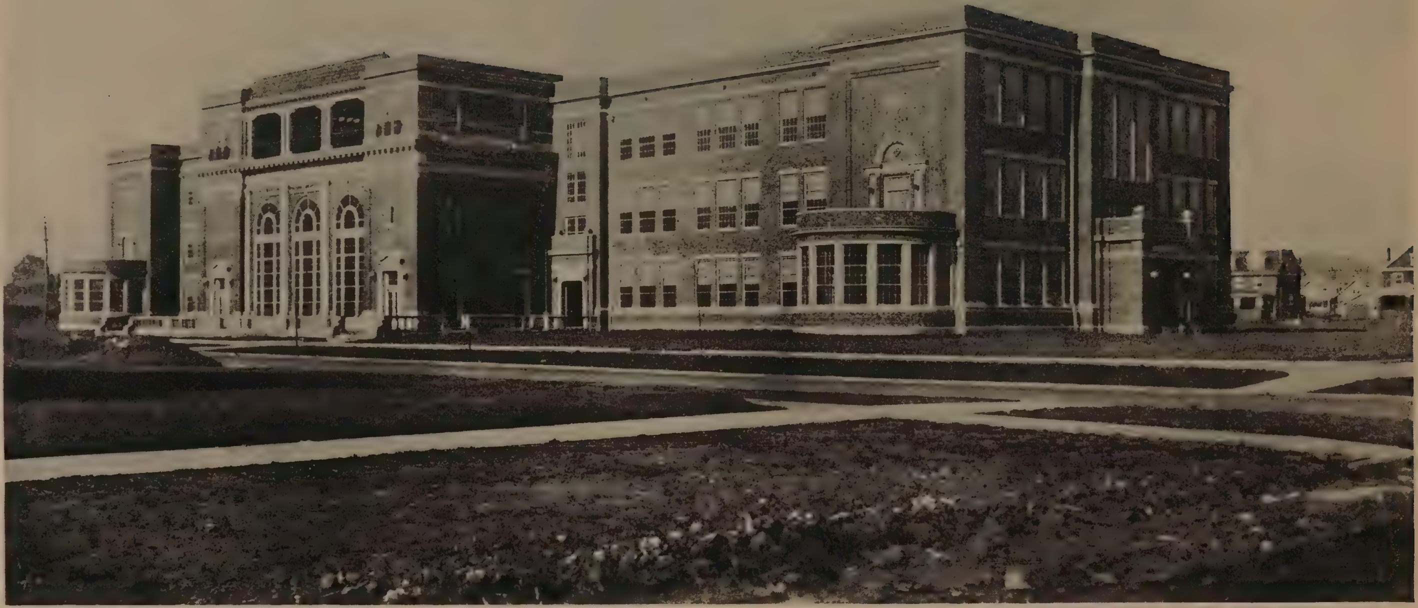

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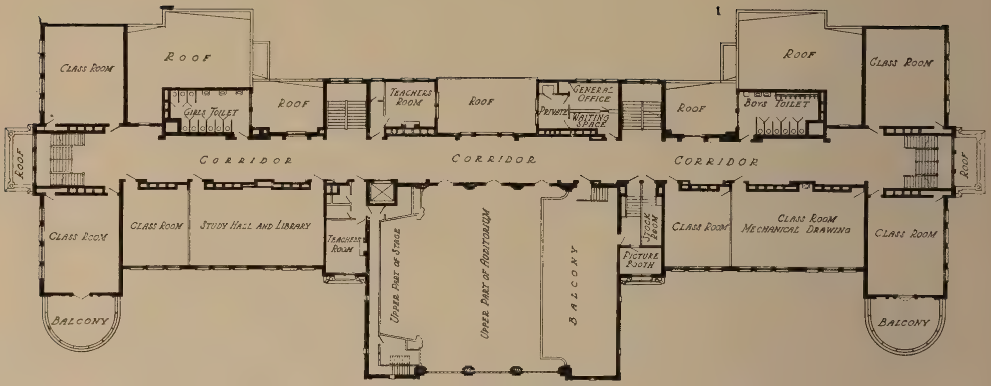
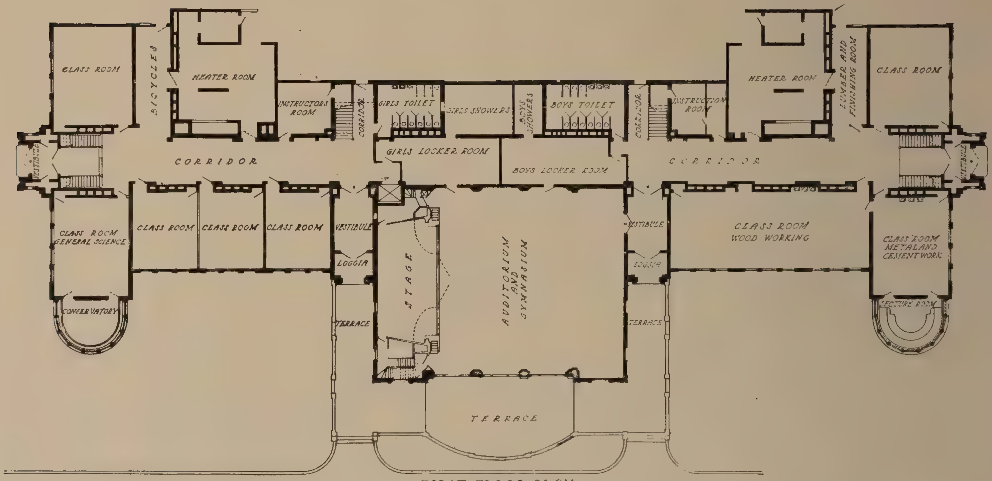
Meanor & Handloser, Architects



SECOND FLOOR PLAN



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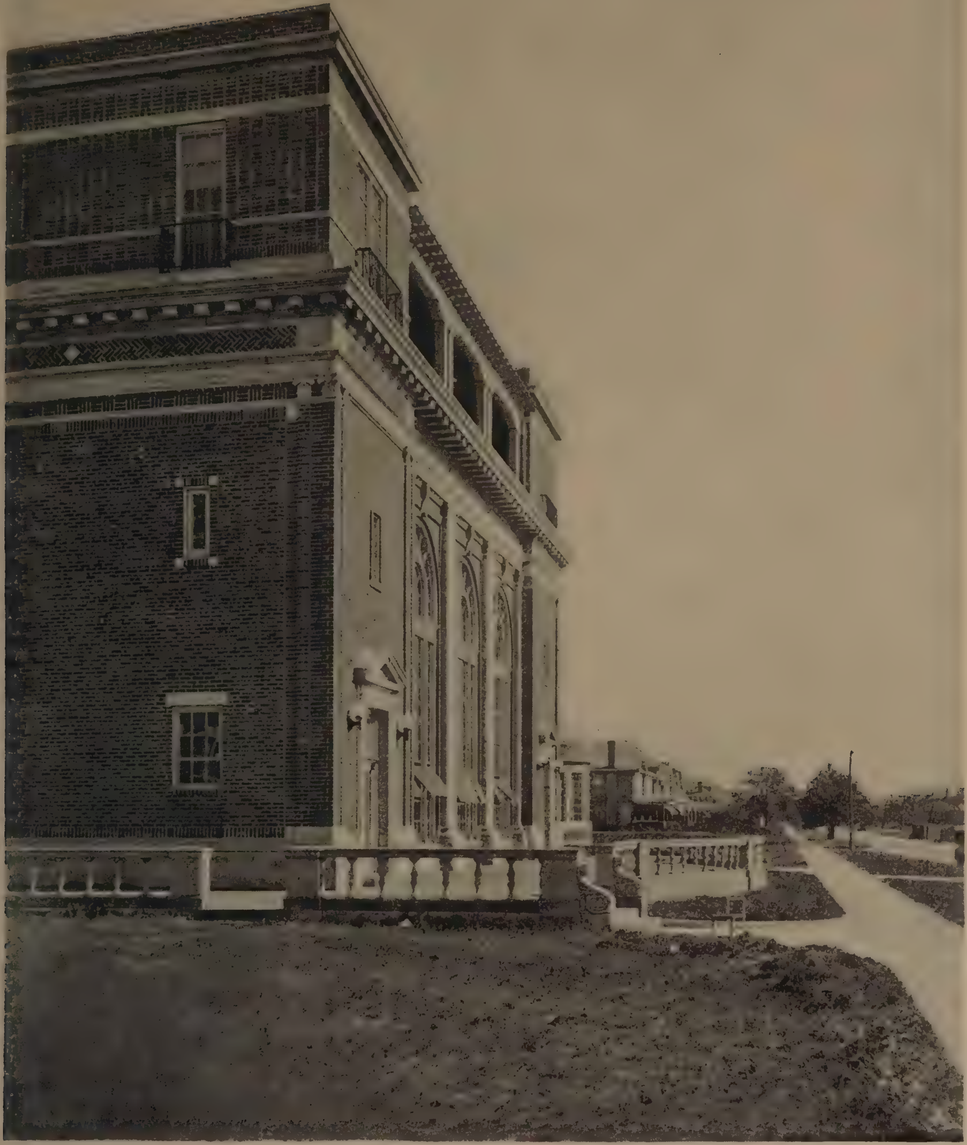

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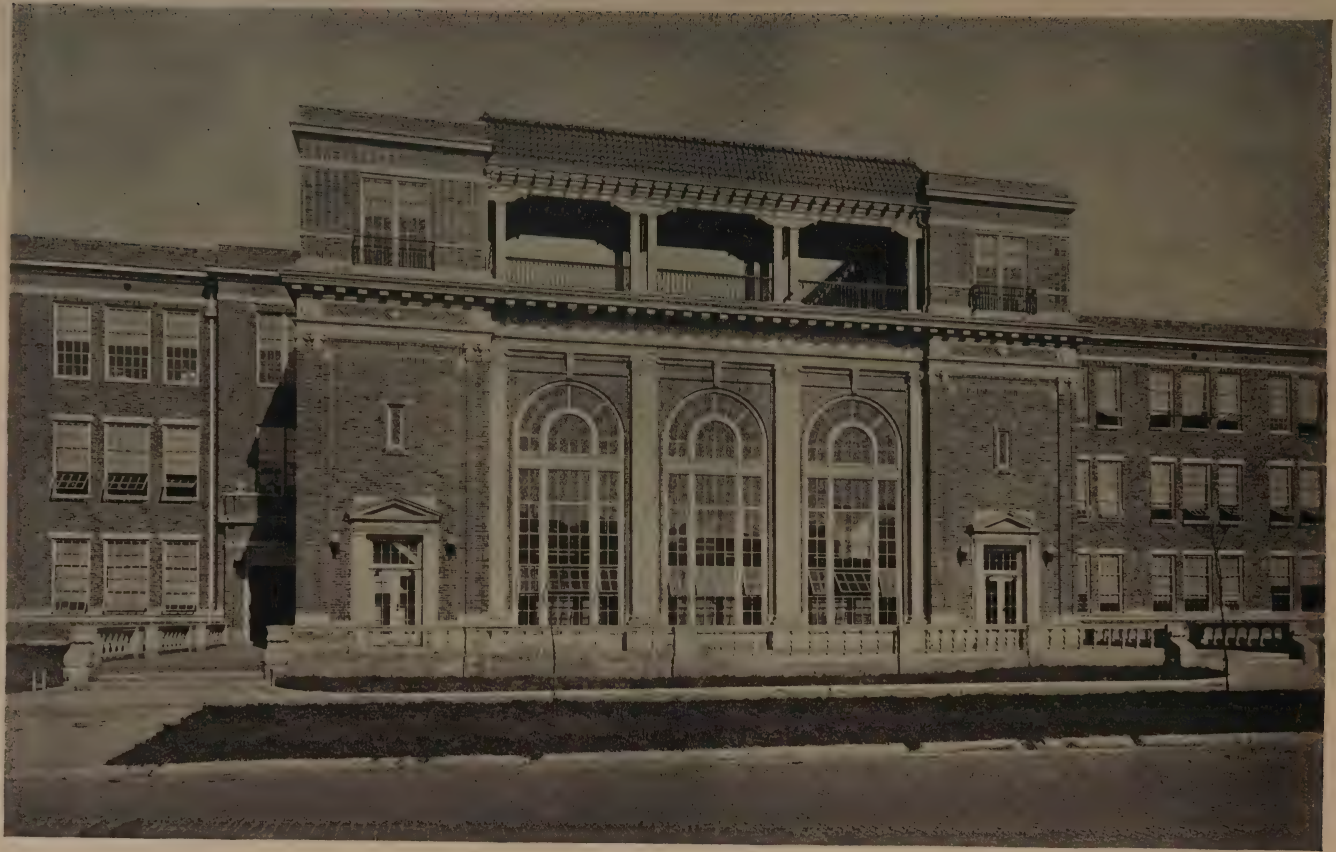

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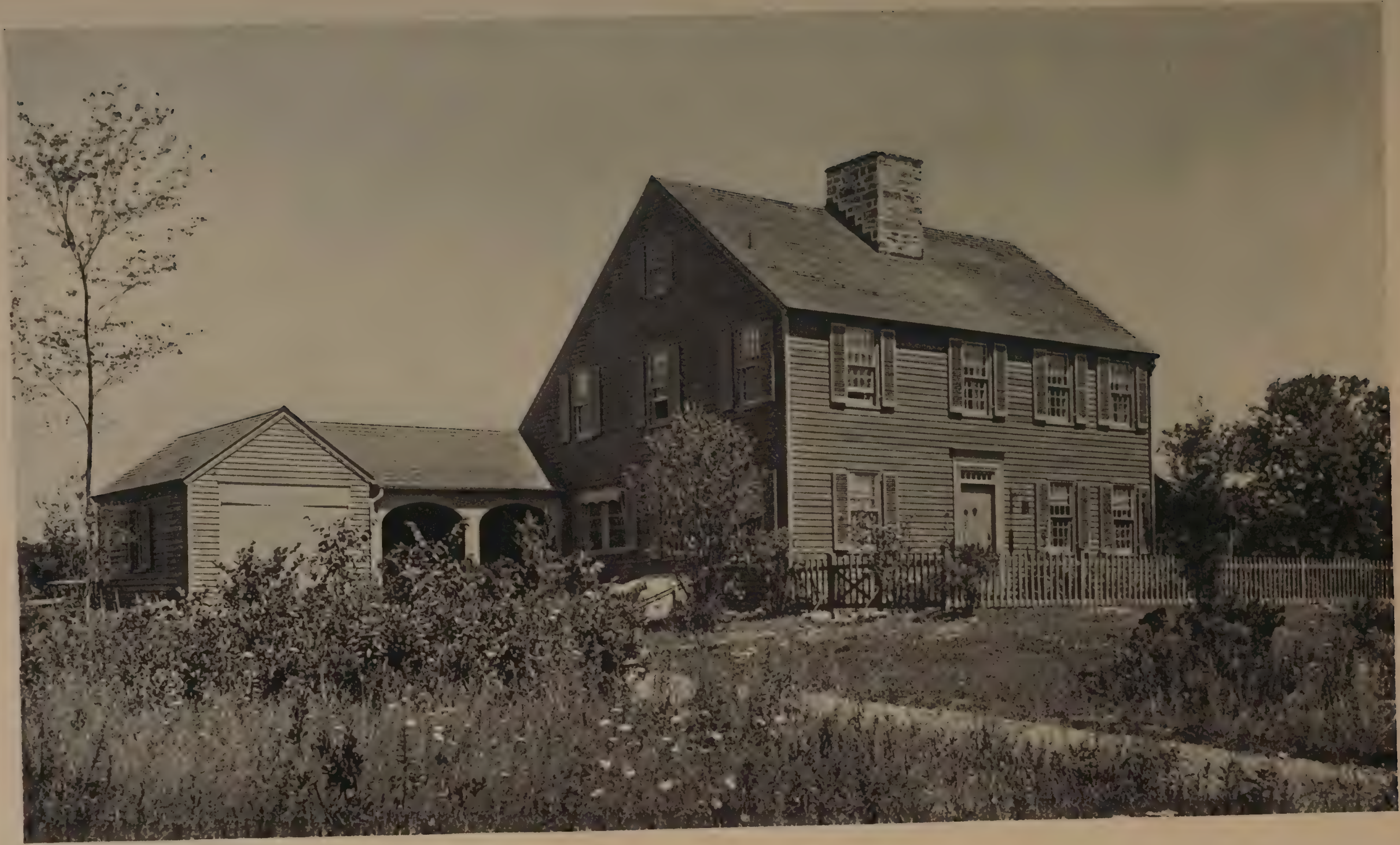

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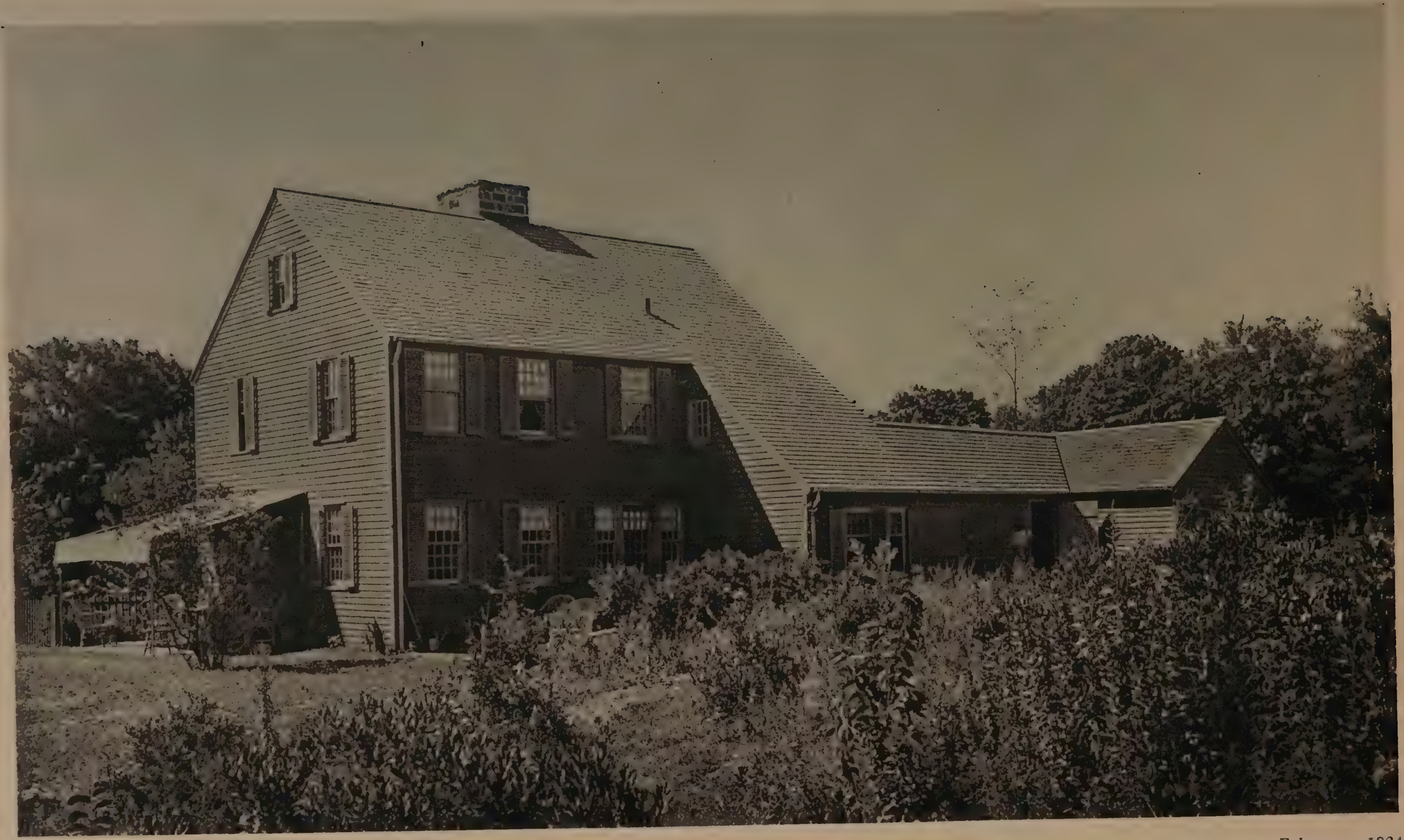
Richard H. Dana, Jr., Architect



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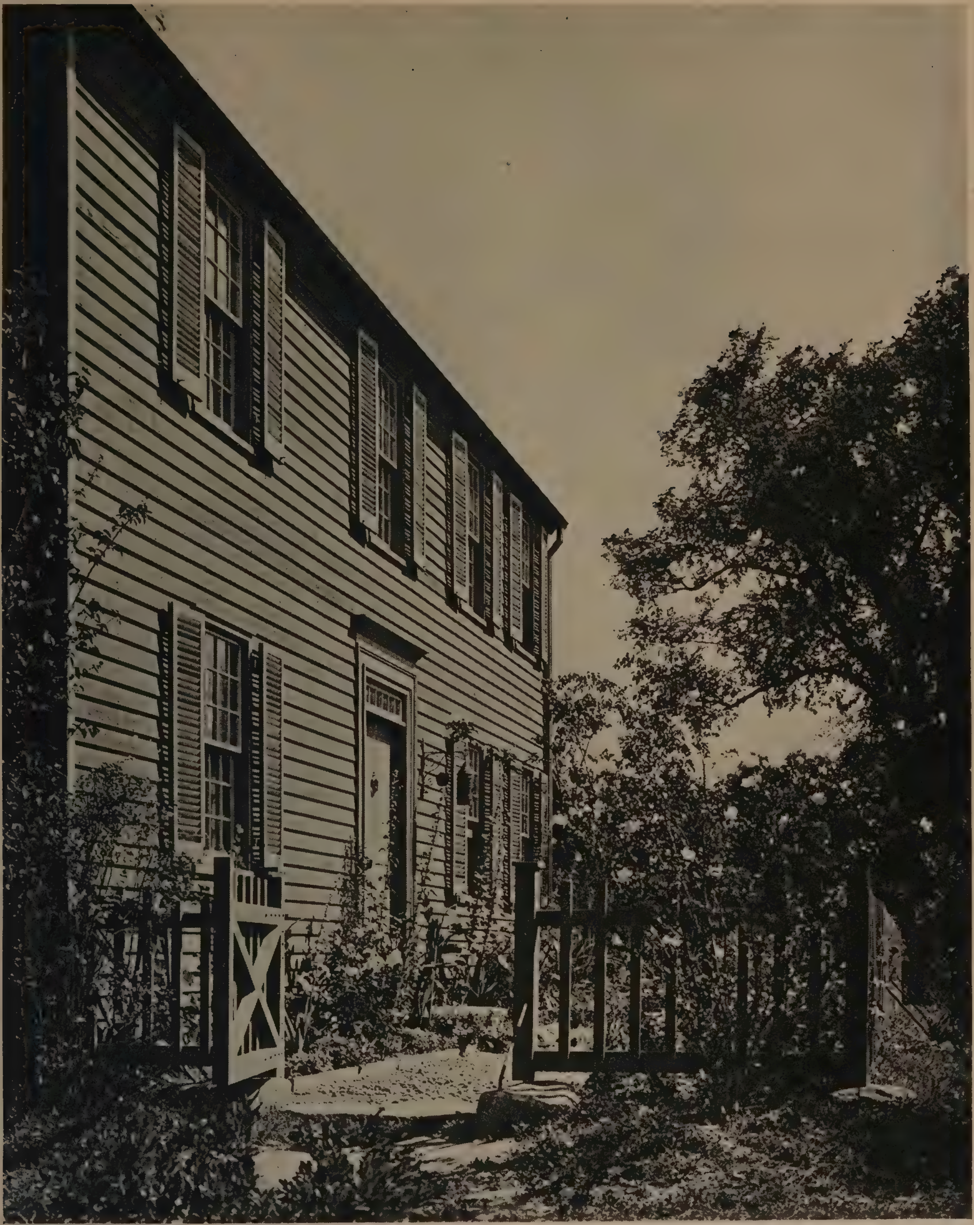

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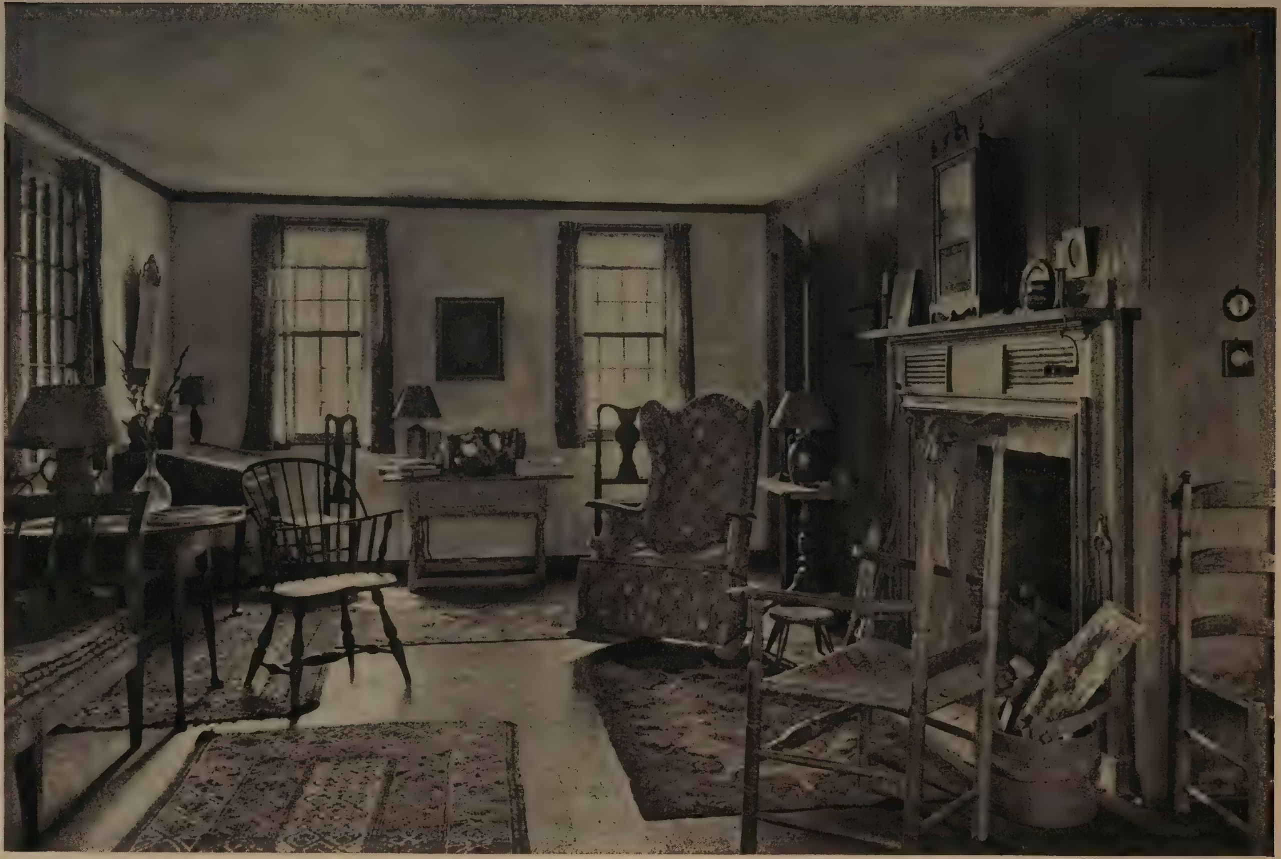

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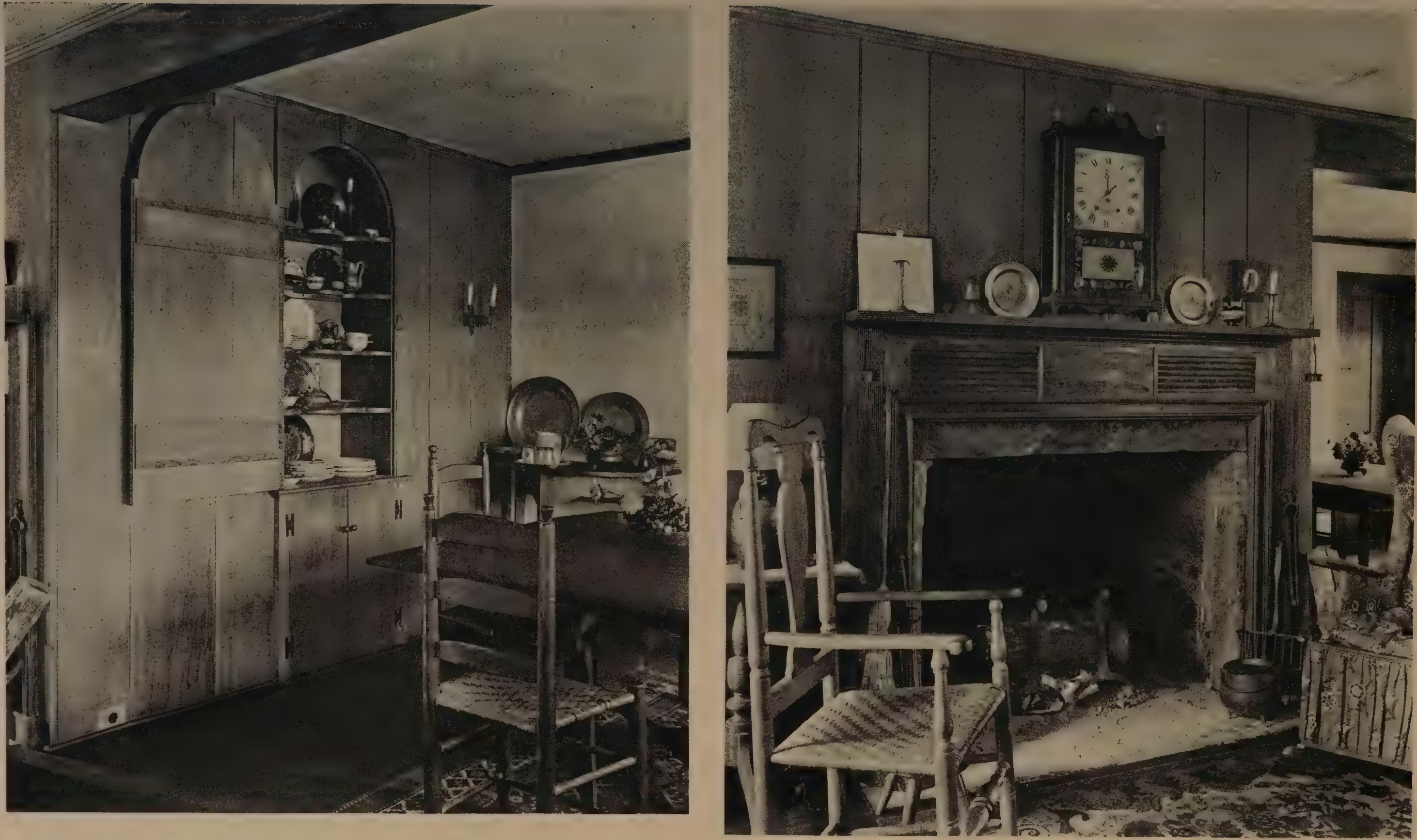

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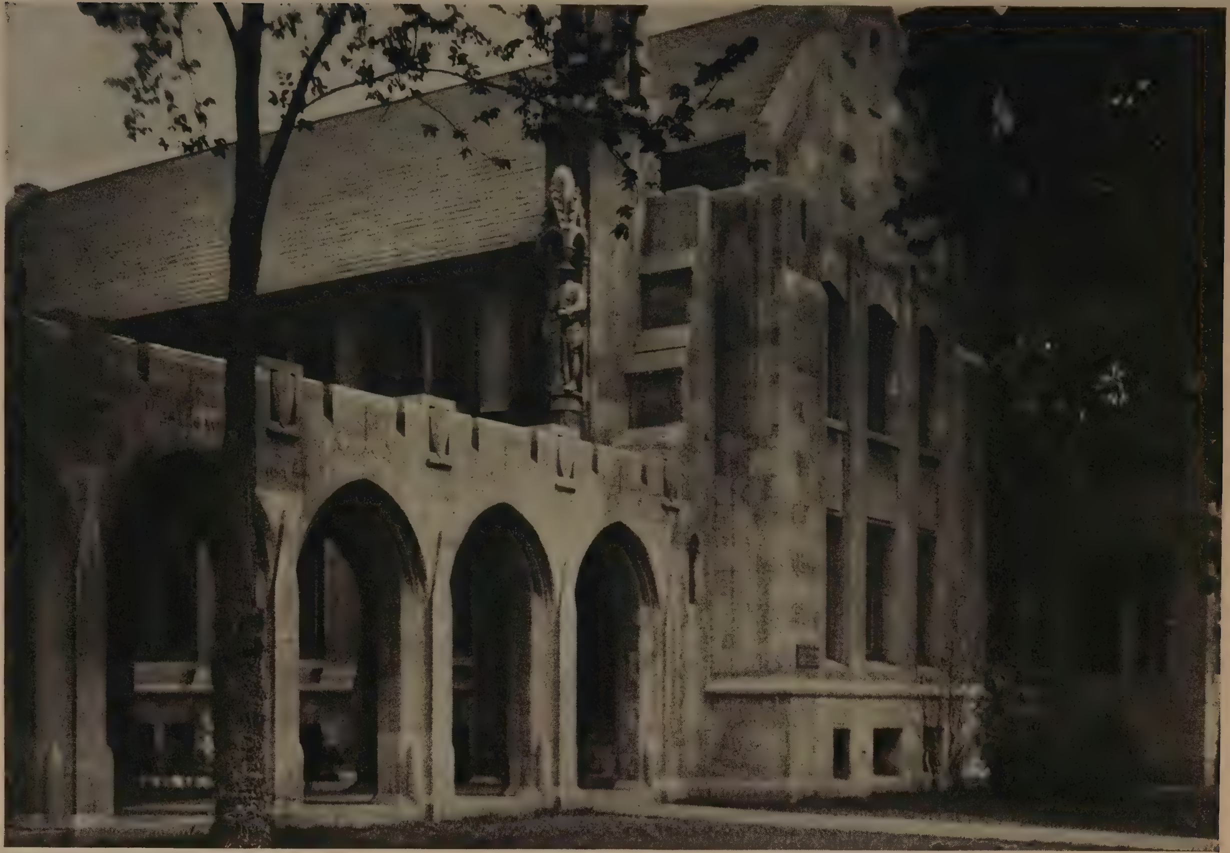

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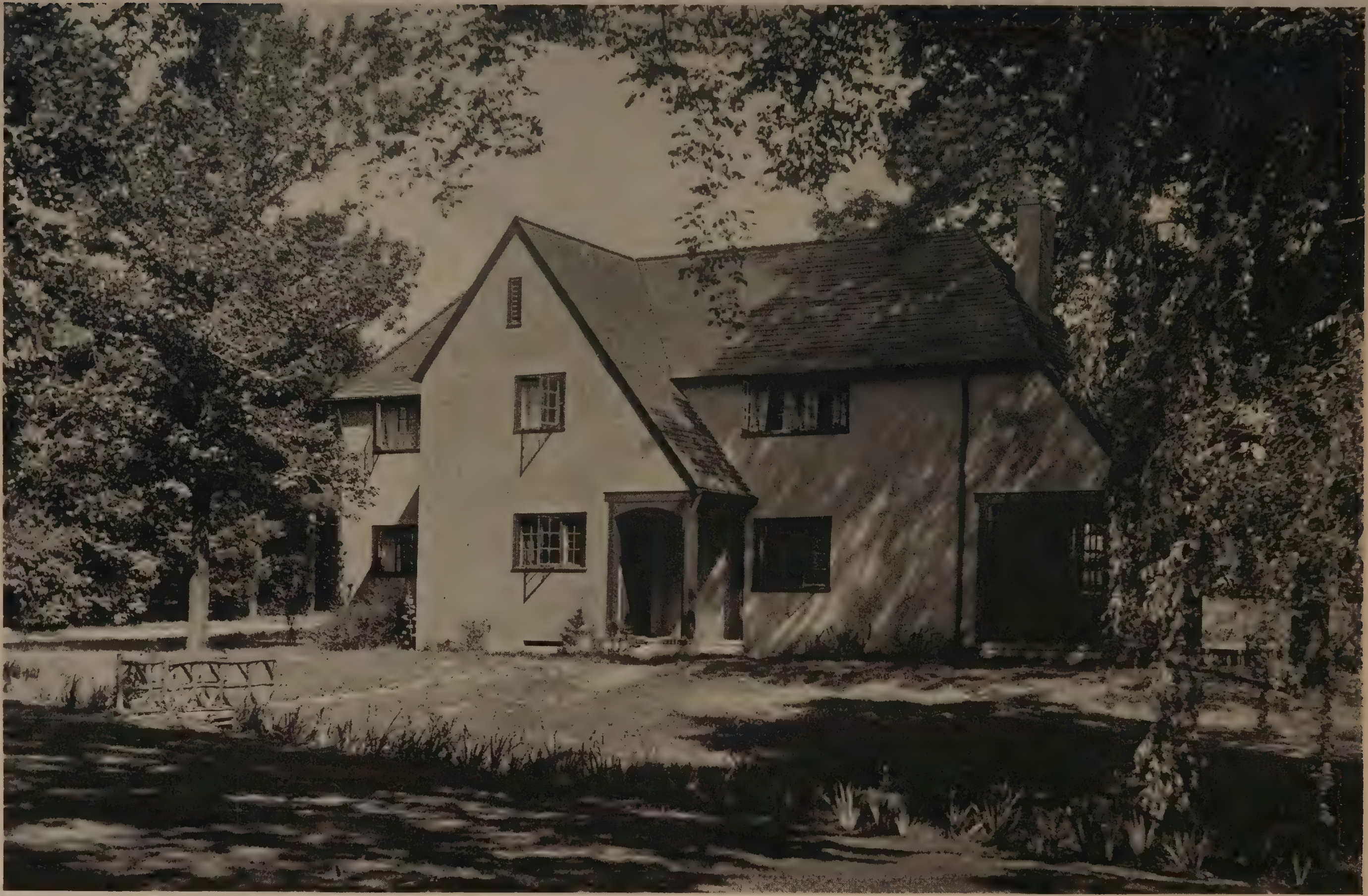
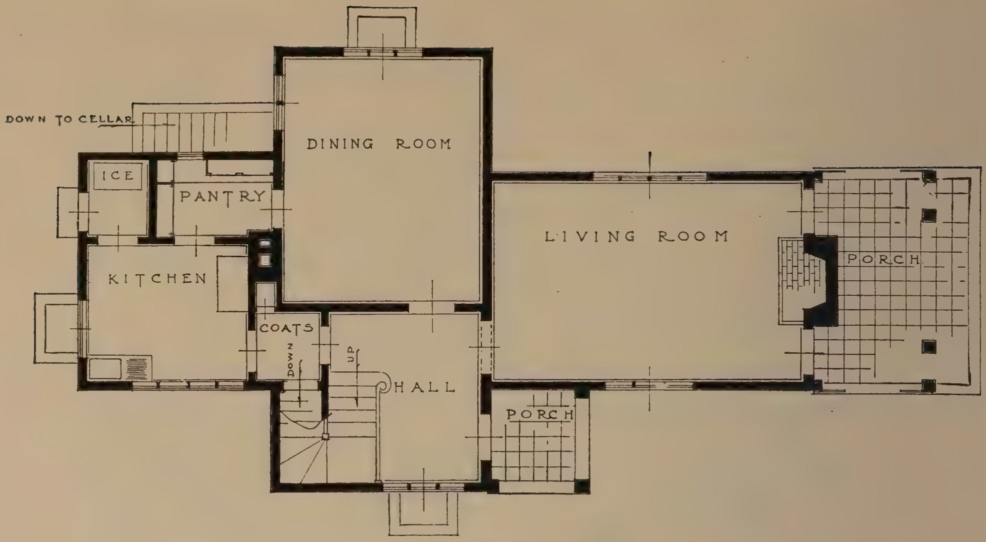
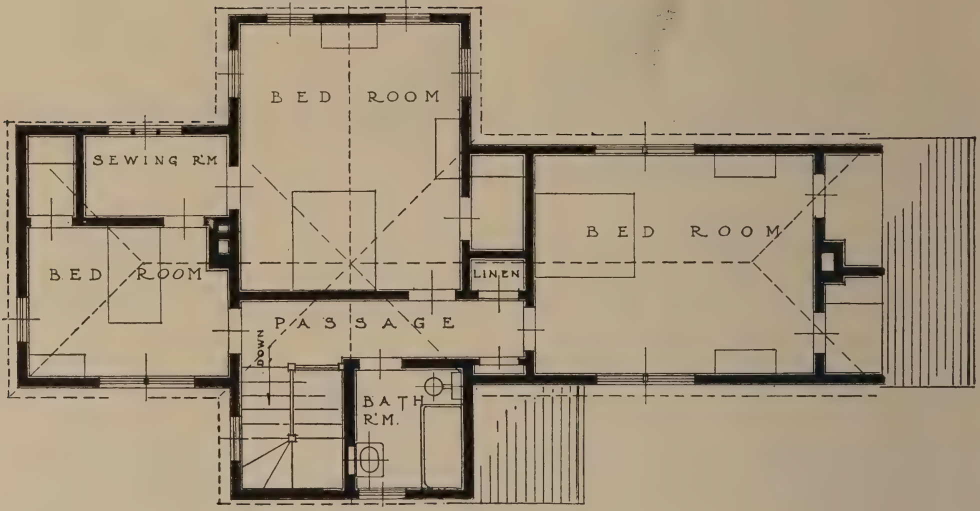
BATTLE CLOISTER OF PARISH HOUSE, ST. LUKE'S CHURCH, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects



RESIDENCE OF GORDON LAMONT, ESQ., ENGLEWOOD, NEW JERSEY
George V. Harvey, Architect



First Floor Plan



Second Floor Plan

RESIDENCE OF GORDON LAMONT, ESQ., ENGLEWOOD, NEW JERSEY
George V. Harvey, Architect

ANDALUSIAN GARDENS AND PATIOS

By

Mildred Stapley and Arthur Byne

Photographs and Drawings made expressly by the Authors

PART III - GARDEN ACCESSORIES

WE NOW COME TO the subject of garden embellishments. Sculpture being taboo, and elaborate architectonic treatment being incongruous with the simple exterior of the house, what then do we find in the way of accessories? The answer is brief: white stucco and polychrome tiles (*azulejos*). Modeled terra cotta is practically never used, and exposed brick but seldom; the proportion of paths and benches made of it is almost negligible beside those of tile. Stucco and glazed tile, at the same time ornamental and structural, vie with the planted elements.

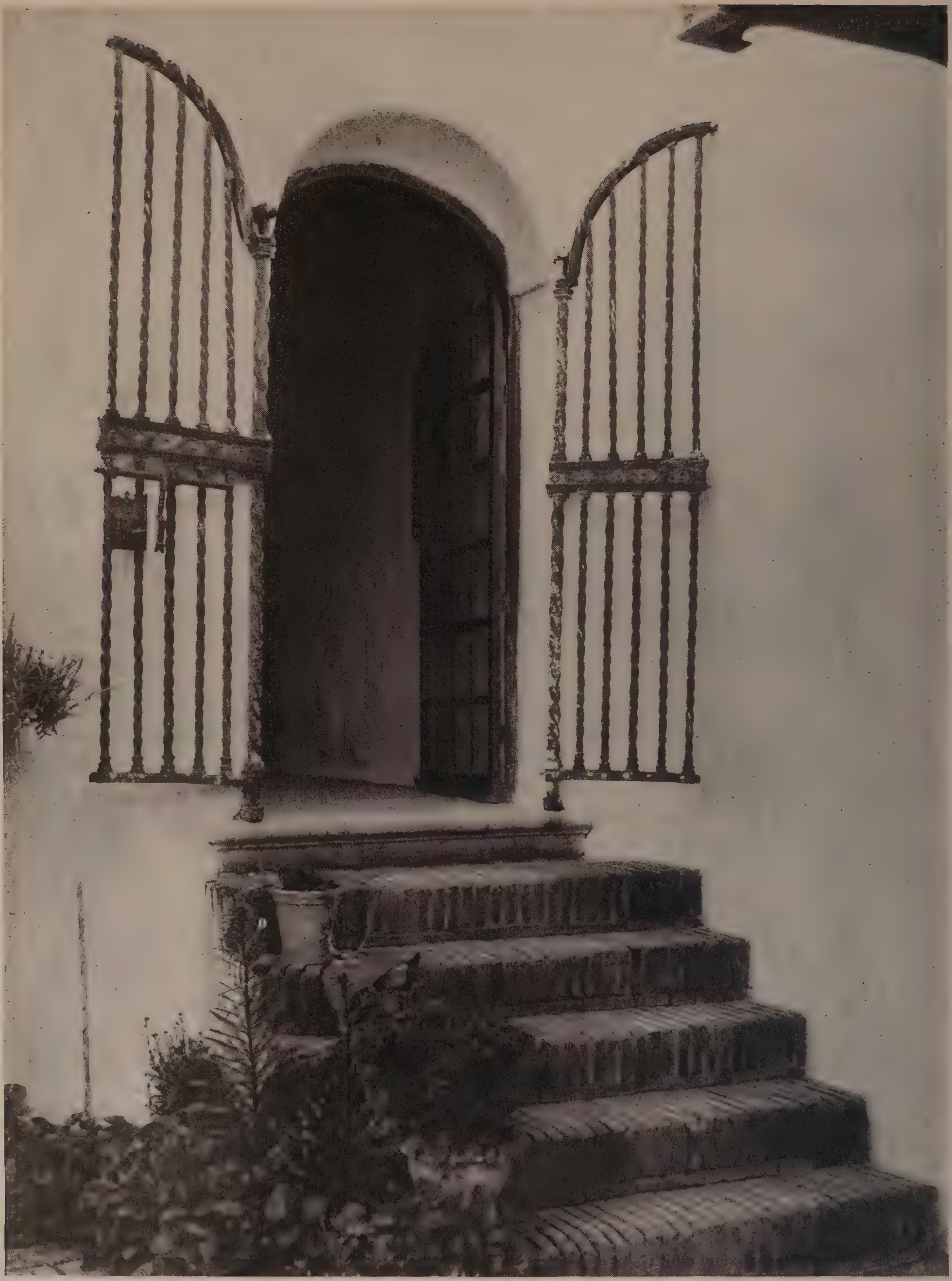
The background of the whole garden arrangement is the stucco wall. It is rarely other than white. In Cordova color was sometimes introduced in the shape of bands of blue or yellow kalsomine. Its surface is never purposely roughened—no striving for an undulating effect, for that comes of itself from repeated whitewashing.

The top of the wall is either flat, holding flower-pots, or it has a tile coping, or is made into a promenade with a parapet at each side. Doorways, generally arched, lead to other enclosures, which can also be viewed through window openings. These are provided with iron grilles and reveal seats laid in colored tiles which in themselves are a handsome feature. The iron *reja* (grille) is again used at the doorway; also wood, either as a solid paneled door or worked into spindles. In Cordova the wooden gate is generally painted blue. A picturesque wall adjunct which one would like to meet more often is the gate hood, or *tejaroz*. These little eaves, covered with gutter tiles or with alternating green and white glazed, are supported on carved pine corbels or on iron brackets. Sometimes it is a niche in the wall, instead of a gate, that is provided with a *tejaroz*. Such niches probably held, in Moorish days, a decorative vase or a basin for ablutions, but the Spaniard refurnished it with a statue of the Virgin. Well niches, too, feature the wall, though generally the well is free-standing and in the patio of the house.

A detail that receives much attention is the pattern of the vine itself against the wall—clipped back to expose the trunk and its branching, and the foliage kept in well-studied patches.

In pretentious gardens, dividing walls serve also as a means of circulation. Their thickness being sufficient to permit of a walk on the top, with protecting parapets. Arranged thus at the level of a second-story window or terrace of the house, they invite the inmates to promenade and survey the layout below. In the case of different levels these promenades are connected by stairs flanked by stepped parapets; while in the flat garden a variety of level is simulated by variety in the height of the walls, with connecting steps as described. This in itself lends much interest.

In the Alcazar gardens, Seville, a specially fine treatment may be seen. On the north side a heavy semi-fortified wall marking in part the original confines has a promenade and bench parapets on top, and is broken every hundred feet or so by a stout buttress whose top makes an



Garden Gate
DUCAL PALACE AT OSUNA

agreeable little pavilion. Below, a shallow arcaded gallery is pierced in the thickness of the wall, like a triforium in the nave wall of a church. Open only on the south side overlooking the garden, this arcade is penetrated by the sun on its low winter arc and is at the same time shielded against the north wind; while in summer it is an equally agreeable promenade because it is always in shadow. A creation of Peter the Cruel, this was his favorite walk. As his Moorish builders left it—plain white stucco—it must have been dignified and beautiful; but centuries later it was made to suffer a revetment of coarsely vermiculated blocks. Some are in *yeso* (*stucco*) and the whole work is crude. Now the wall is neither Moorish nor Italian.

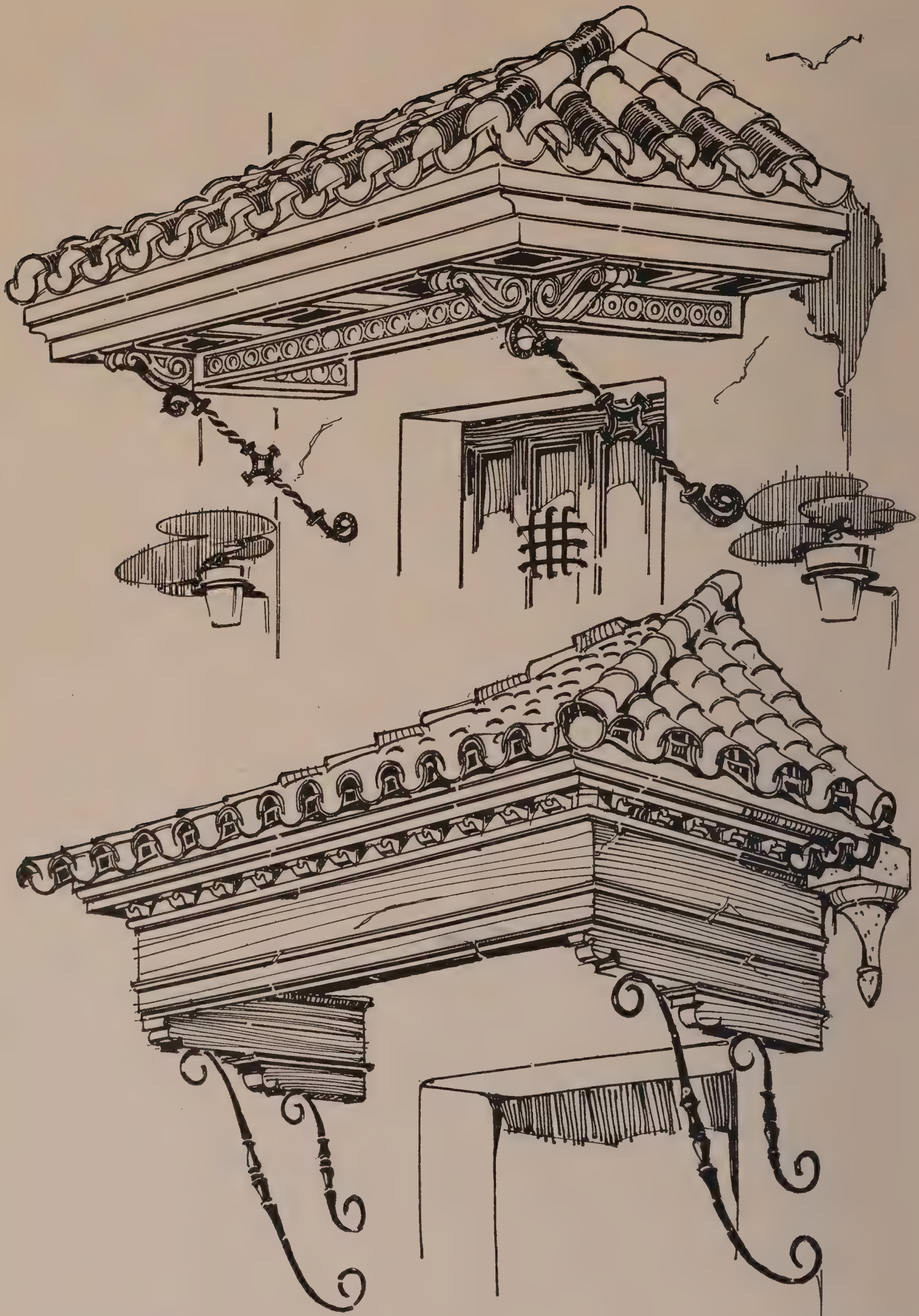
Enclosing a hillside garden on the side least accessible, the wall is often an open arcade for its whole length, thus extending the garden view to the country beyond. The recesses are provided with seats.

The other item which plays an important rôle in the Andalusian garden is baked earthenware in the form of azulejos and flower pots, glazed and unglazed. The pots stand in never-ending lines much as if they had been arranged by children. Garden walks are edged with them, flower beds are designed with them, parapets are crowned with them. In ordinary cases they are the usual terra cotta color; but when expected to form a part of a definite color scheme they are painted and glazed accordingly, and take their place along with the polychrome tiles in the color layout. Some fortunate gardeners are supplied with pots of several colors and this facilitates a complete change from time to time in the decorative scheme.

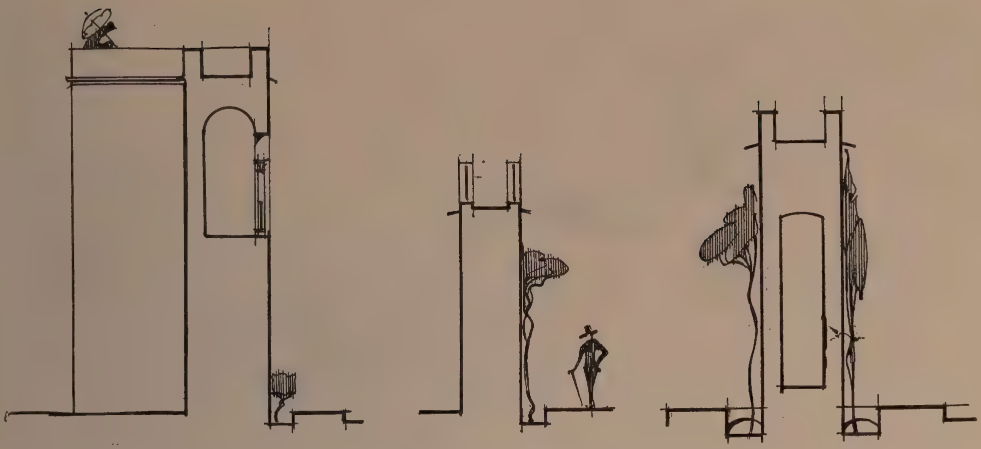
The white-washed wall is the setting for every garden
LAS ERMITAS, SIERRA DE CORDOVA

Decoration by means of polychrome tiles is the principal note of individuality in the Spanish garden. It is no exaggeration to say that color is more often supplied by them than by flowers. To successfully employ these colored squares is an art in itself and the tyro cannot hope to acquire it in the first essay. It takes experience. To overdo is the temptation. Even with many good ancient examples before their eyes, the present-day advocates of the azulejo in modern Sevillian construction are using it on a lavish scale and with little discrimination. The principal objects made of azulejos were fountains, pools, benches, steps, and walks. In their construction flat tiles were used, never molded as was the case in Italy.

The oldest Moorish tile decoration found is like a mosaic, slabs of solid



TILED HOODS OVER GARDEN ENTRANCES, SEVILLE



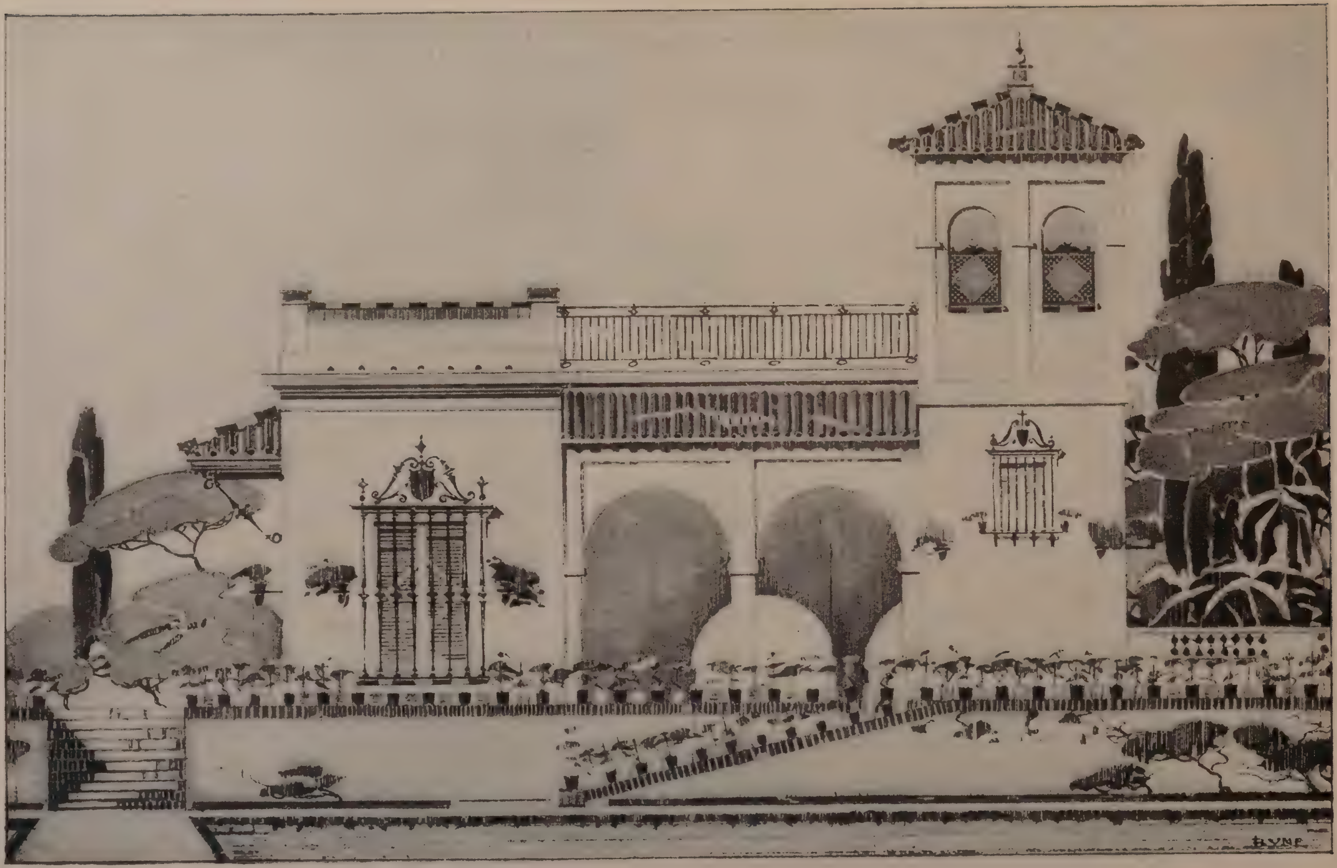
Sections of various garden dividing walls surmounted by promenades

color having been tediously cut into small geometric shapes and fitted together to make the design. Later, two simpler processes were adopted: the first consisted in drawing the pattern on the wet square with grease and manganese which made a dry line (*cuerda seca*) that prevented the colors from running together; the second meant pressing a metal matrix into the wet tile, the raised line thus formed acting as a barrier between the different colors. This process is named not for the line but for the hollow (*cuenca*) between. For a long time cuerda seca and cuenca tiles kept to geometric and floral designs, but after a while animal forms were added.

Early in the sixteenth century a monk from Pisa came to Seville and introduced free painting on tiles in the Della Robbia manner. *Pisanos* were soon turned out by the thousands and supplanted all others. A yellow ground was general, with blue as the dominating note in the design. The Moorish tradition of geometric and small scale floral patterns was thrown to the winds and decorative compositions in imitation of easel pictures became the vogue. In the baroque period such pictures (Murillo, of course, being a prime favorite), were incrusted in garden walls and protected by a *tejaroz;* even whole altars of tiles were set up in gardens, their devotional lamps suspended from the hood and twinkling in its shadow.

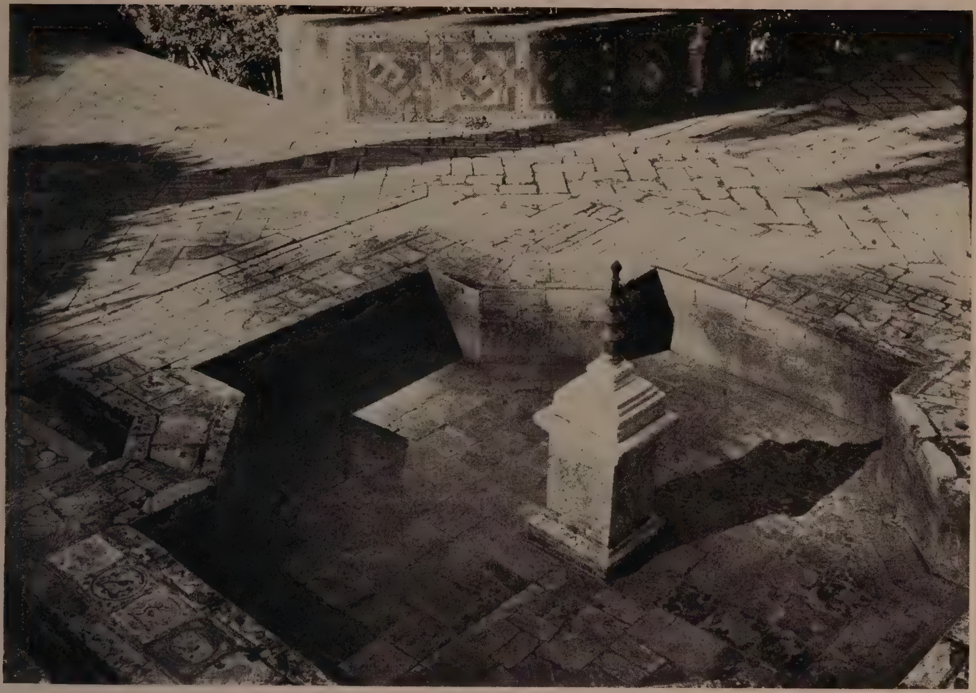
The making of azulejos is still the prime industry of Seville. Travelers who are interested may visit the chief factories in Triana, the ancient potters' *barrio* across the river. Here, besides garden vases, are made red, buff, and greenish unglazed tiles for the floor, and handsome azulejos for wainscoting, paths, fountains and benches—made by the millions. The manufacturers are wise, probably, in seldom augmenting their pattern books by modern designs; and Andalusia and South America (to which there is a large exportation), equally wise in contenting themselves with the old Moorish and Renaissance motifs. It must be confessed that the greens and blues are not so rich and limpid as those which the sixteenth century knew how to produce, and that the new designs are sharp and the colors assertive beside tiles that have weathered three centuries; but there is no doubt that the new products will outlive this reproach. Those who want mellowness and delicacy in modern azulejos will have to wrestle hard with the manufacturer, who will argue, and quite aptly, that the fine old bits admired to-day in the Alcazar gardens were once as garish as any in his warerooms.

Considering first the tile fountain. Unlike its marble counterpart it is not meant to catch the eye from a distance,



Typical profusion of potted plants. Pots and roof-tiles of alternate green and white

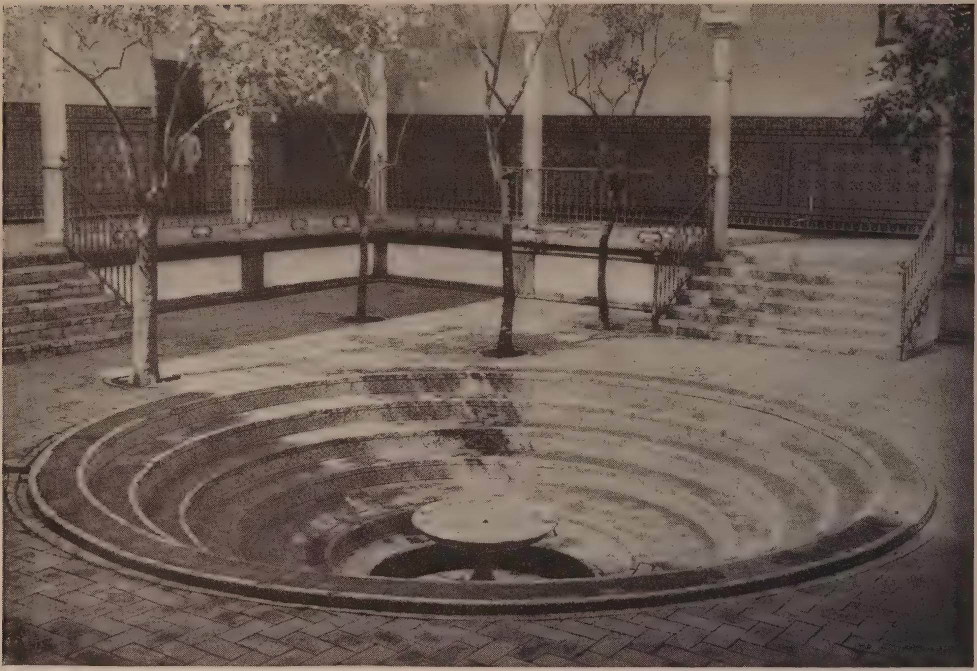
PAVILION IN THE GARDENS OF MURILLO, SEVILLE



Pool lined with brick and polychrome tile
GARDENS OF THE ALCAZAR, SEVILLE

but to melt into the garden color scheme. When combined with marble, as occasionally, the latter is subservient to the azulejos. Very often no part of the fountain except the actual jet rises above the level of the walk. The basin is shallow, six inches deep or so; it may be round, star-shaped, or octagonal, sunken or raised. As previously explained, the water is allowed to fall over the edge and is drawn off by an exterior gutter. In this manner the surface of the tiles is kept wet and their reflective power increased. By designing the squares for the bottom of the basin in zigzags and interlacing curves the water appears to have more movement. If placed at the intersection of two paths paved also in polychrome such a fountain loses much of its decorative value; it should be considered somewhat like a stone to be set in a brooch. Best seen from a height, the flat fountain is the type most employed in patios and garden enclosures that can be looked into from a promenade wall. Sometimes the entire fountain is sunken, looking deeper and cooler therefor. The finest of this sort is in the patio of the asylum for retired priests (*Los Padres Venerables*) in Seville. Here the basin and fountain are of marble, the surrounding treatment of tiles.

Corresponding more in design to the typical European conception is the raised fountain, but being executed in tiles it is devoid of molded sections. In general, it consists of a raised parapet, often octagonal, and a central shaft and smaller basin of marble. Bearing out our suspicion that the Christians were more prone than the Moors to the use of colored tiles, is the fact that nearly every raised fountain in the Alhambra is of marble alone. Similar to the tiled fountain but smaller in diameter is the well curb of the house patio. The Moors had beautiful well curbs of glazed pottery in one piece, generally gray green, ornamented with raised patterning and inscriptions, but these are seen to-day only in museums, not in gardens. Clever facsimiles are made by certain Andalusian ceramic fac-



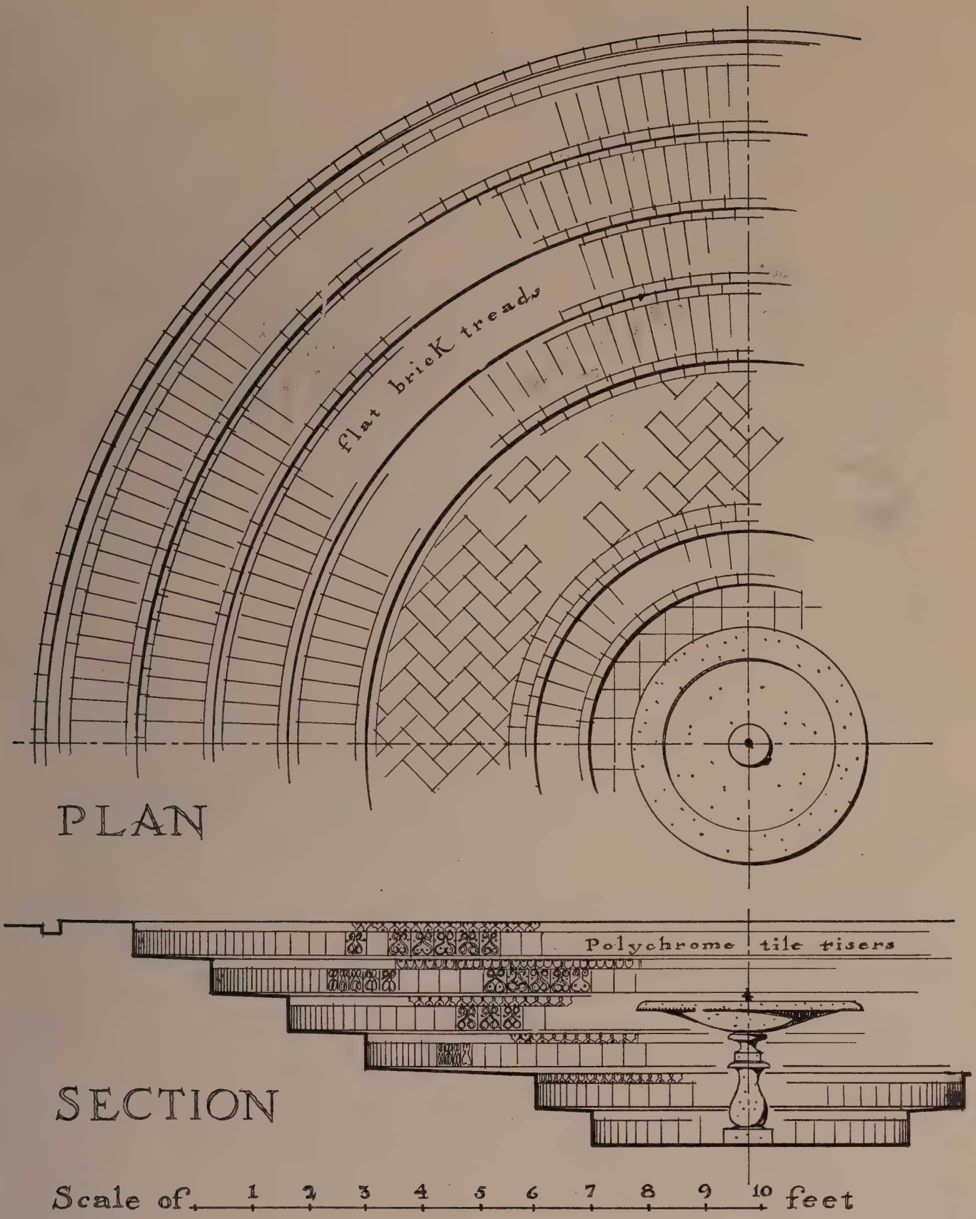
Large stepped pool in polychrome tiles
ASYLUM FOR AGED PRIESTS (LOS VENERABLES), SEVILLE

tories and sold as originals to tourists.

Almost as numerous as the fountain is the tiled bench. Here, too, form is determined by the material, the bench being completely solid, with the face under the seat set back at an angle to accommodate the feet of the occupant. The seat has a slight pitch to throw off the water. Without a back the tiled bench is more graceful, particularly if free-standing; but where there is a back its rigidity can be modified by embedding it in a hedge. Another type of bench is that projecting from a wall, its tiled back set flush with the stucco surface. The back is generally carried much higher than is necessary to protect one from the whitewash, and the upright panel is framed in a border of solid color. By this arrangement bench and wall help each other decoratively, as the illustration of the Osborne garden shows, Calle de Guzman el Bueno, in Seville.

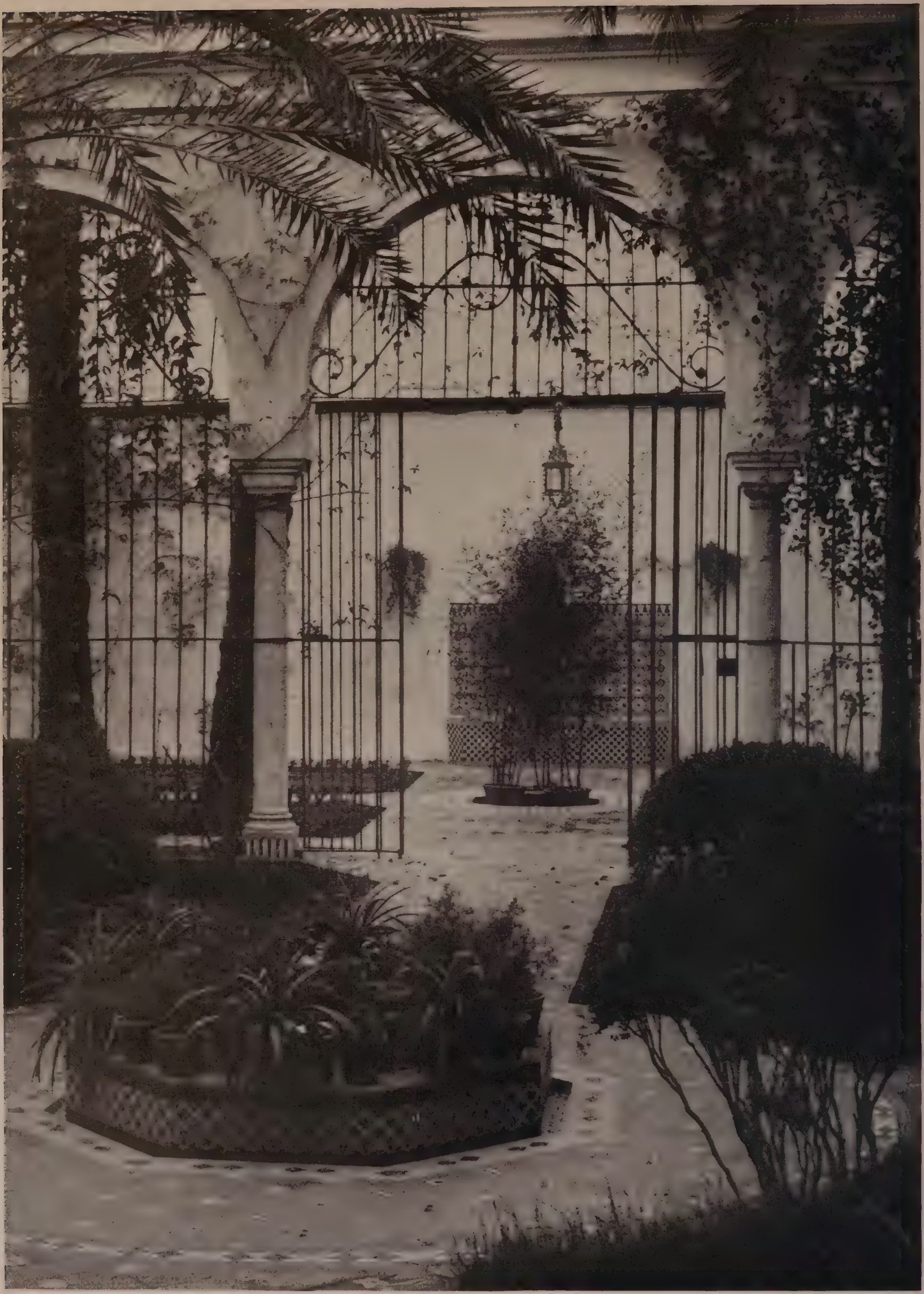
The bench, like the fountain, is generally very colorful. Old ones may be seen in the Alcazar gardens made of Pisanos, yellow background, green and blue painting. Backed up by dense masses of box, the color is rich and full of quality, but it must not be forgotten that much of the charm lies in the mellowness of the old tiles. To one experimenting with this material it soon becomes evident that effects can be obtained with old tiles that would be less pleasing with new. Sixteenth and seventeenth century units of every conceivable color may be assembled with admirable results, whereas if the tiles were new considerable restraint would have to be practiced. Good modern benches are seen in the Parque de Maria Luisa in Seville—unglazed terra cotta colored tiles with brilliant polychrome insets in the form of escutcheons or flower panels.

In the matter of tiled walks one must be cautious; to create a too interesting pavement is a great temptation. The best old examples consist of unglazed oblongs measuring about five by eight inches, laid in basket weave with a small colored inset filling the interstices. This little two-inch square is decorated with some very simple device—the lion of Leon,



The Architectural Record — *February, 1924*

PLAN AND SECTION OF POLYCHROME TILE POOL, LOS VENERABLES, SEVILLE



Garden Accessories in Polychrome Tile
HOUSE IN THE CALLE GUZMAN EL BUENO, SEVILLE

BENCH EXECUTED IN POLYCHROME TILES

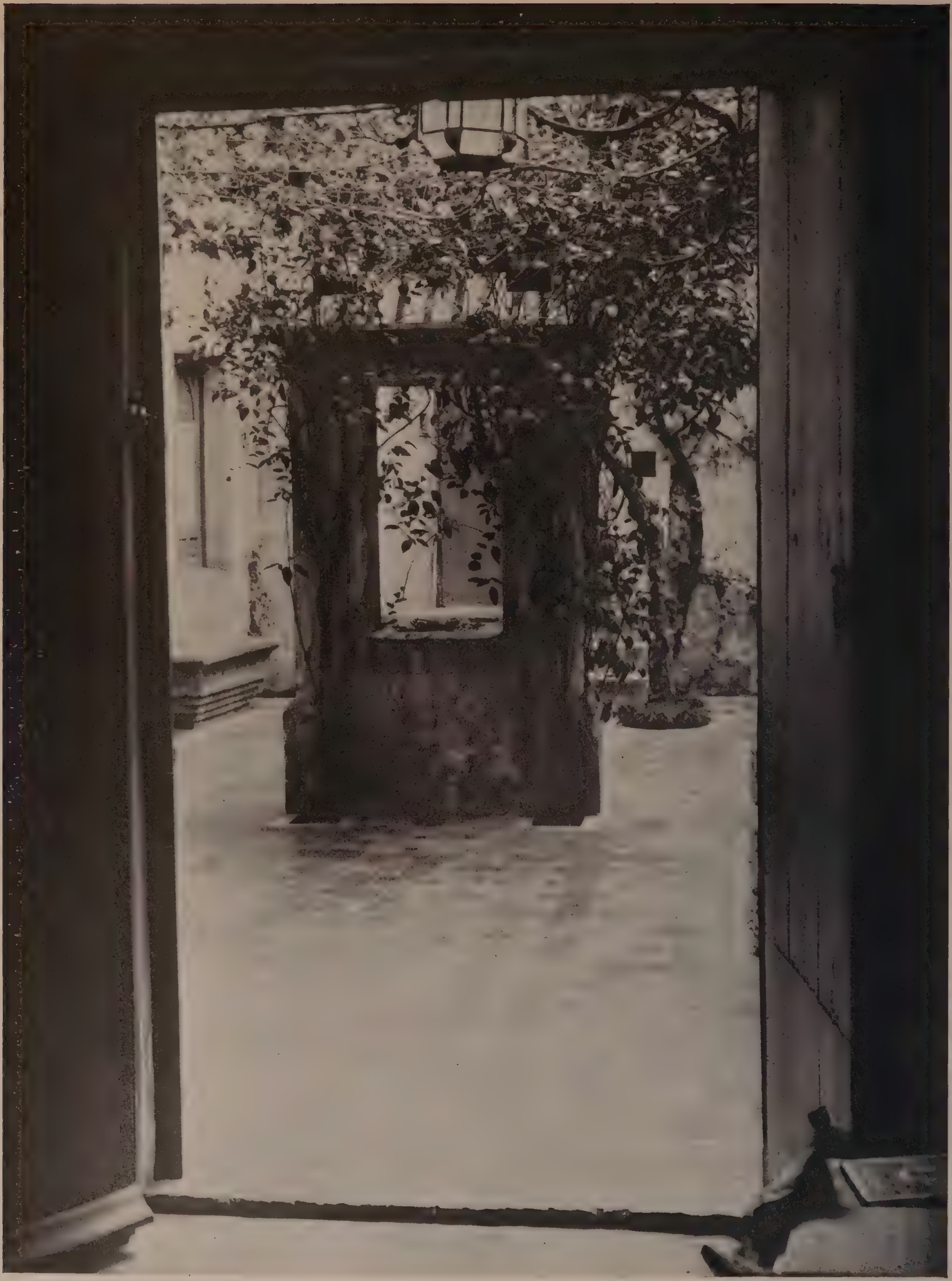
the castle of Castile, the pomegranate of Granada, the *nudo* or knot of Seville, or a personal coat-of-arms. But the basket-weave precedent has been followed in wholesale fashion in modern Sevillian work, prompting the question whether it is not possible to overdo even a good thing. Besides, in the old work there was more sense of relative fitness; secondary gardens and patios were not treated in the same quality of material and the same design as the more important units, and it is precisely this discrimination that one misses in the Seville revival. The architect lights upon an attractive pattern or layout and makes it serve through the whole house and garden with but little varying of design, and none at all of quality or quantity.

Another method practiced in the old gardens to enliven monotone unglazed paths was to concentrate rich color in an occasional panel the full width of the walk—geometric, floral, or heraldic. Even old broken tiles have been gathered up and laid mosaic fashion to form such a panel with good results. The insets are not regularly spaced, and their lack of formality is a relief after visiting a modern garden whose every path is laid in the basket-weave just described.

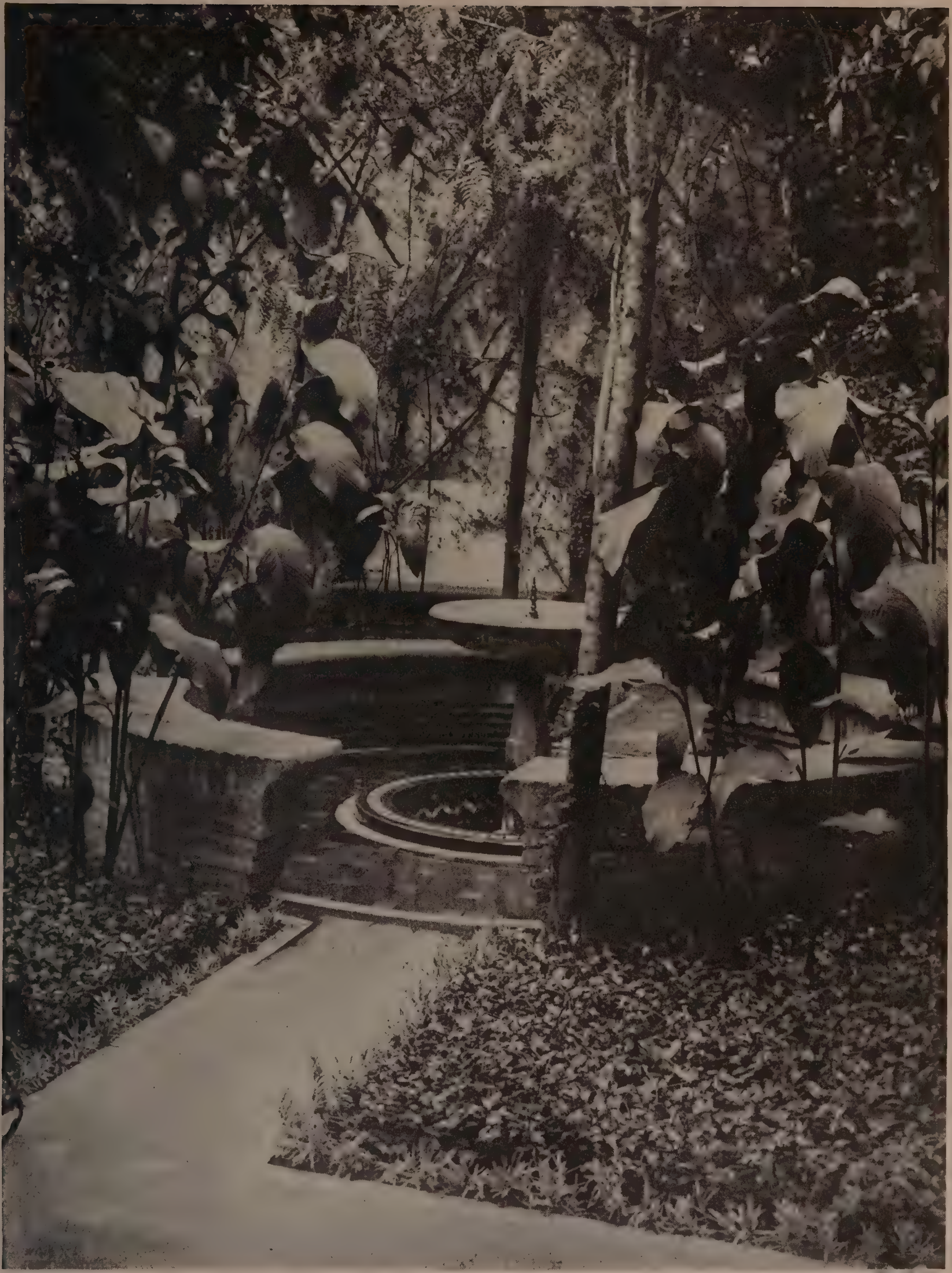
Paths are further decorated by tile curbs of attractive color; or by narrow tiled conduits passing through their center. Curbs are generally of a single color or of white alternating with a single color; and the bottom of the little canal is often laid in color so that it too contributes to the color scheme.

In the gardens of the Alcazar and dating from the time of Charles V (1516-1566) there is a charming little pavilion treated in polychrome tiles. Such a feature is a departure from Moorish precedent. Pavilions and gazebos formed no part of the Andalusian design; not even a tool-house to invite decorative treatment, for the custom was and still is to store all implements in the vaulted chambers underneath the house. Charles V's pavilion is square, arcaded on all sides, and has a rich dado of polychrome tiles. Inside walls are similarly treated; some of metallic lustre, and very precious. The ceiling is a *media naranja* (half orange) or typical Moorish wooden dome, while the outside roof is of ordinary gutter tiles but with every fifth ridge glazed in blue and white. Instances of this sort show that the Spanish garden can be made more catholic in taste without losing its special *cachet*.

In planning an Andalusian garden it is well to follow a definite color arrangement. As said before, more color is supplied by the tiles than the flowers. A fairly large garden might have all its bordering in alternate blue and white, or yellow and white; very effective is a combination of black and white. A study of the oldest examples shows that not nearly so many colors were assembled in one enclosure as modern gardeners are inclined to use.

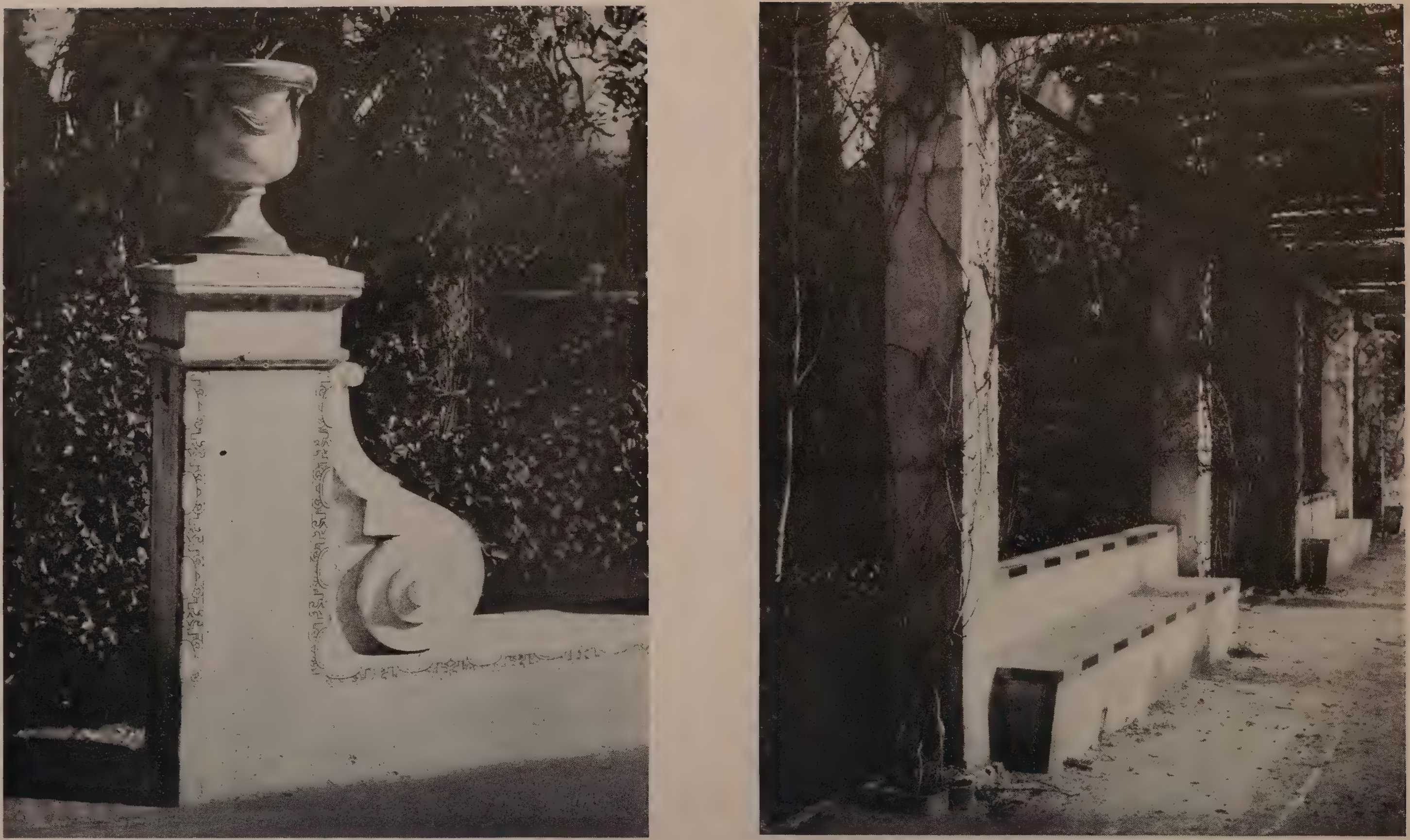


TILED PATIO AND HOODED WELL WITH EARTH POCKETS AT THE SIDE FOR PLANTING, SEVILLE



The Architectural Record February, 1924

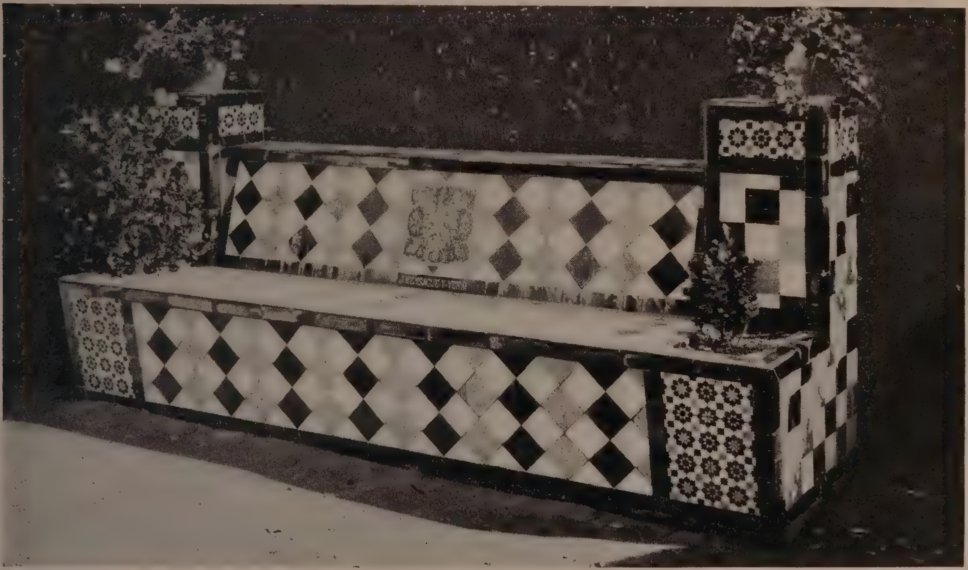
DIMINUTIVE PATIO GARDEN WITH BRICK EXEDRA, SEVILLE



The Architectural Record February, 1924

TILE AND STUCCO DETAILS FROM THE PARQUE DE MARIA LUISA, SEVILLE

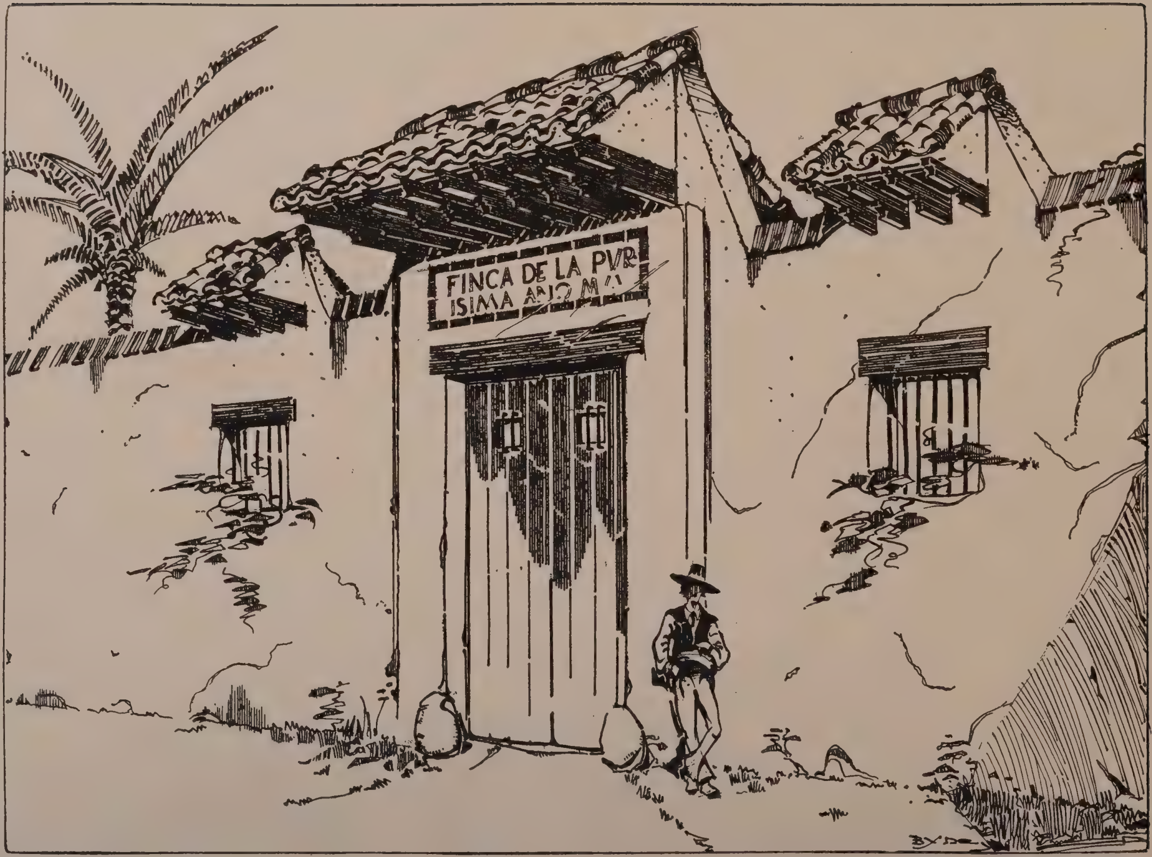
BENCH EXECUTED IN POLYCHROME TILE



BENCH EXECUTED IN POLYCHROME TILE

Color tiles are also applied to the construction of garden stairs, the color confined to the riser, while the nosing and tread are of unglazed earth color; the same type of stair is common in patios. A stair extending between two terraces is made broad enough to accommodate a border of flower pots on each side.

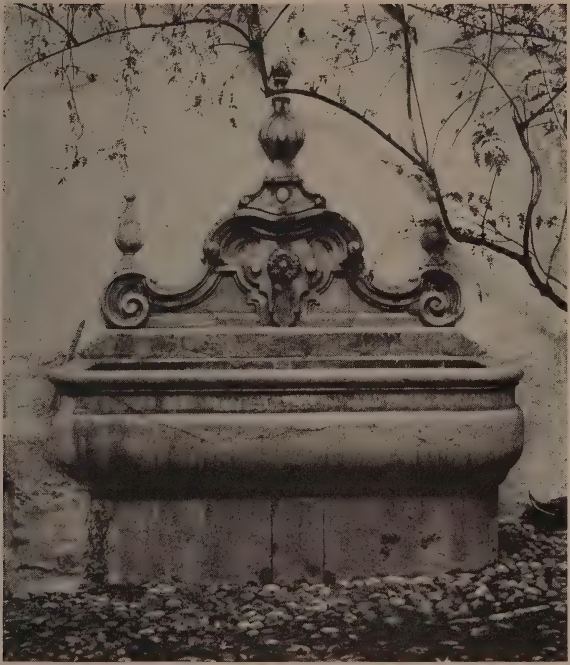
Almost as ubiquitous as the tiled walk is that of river pebbles laid in patterns—an attractive mosaic of deep purple, grey, and white. The effectiveness of this simple medium is surprising. It was not considered too cheap or commonplace even for royal precincts, as witness the magnificent pebble escutcheon of Charles V in front of his fountain in the Alhambra Park. No Moorish example however is as elaborate as this, for in pebble pavements as in all other bits of design geometric patterns were the rule. Pebbles are also used for garden steps. in combination with stone nosing. Sometimes the white unit is supplied by sheep's



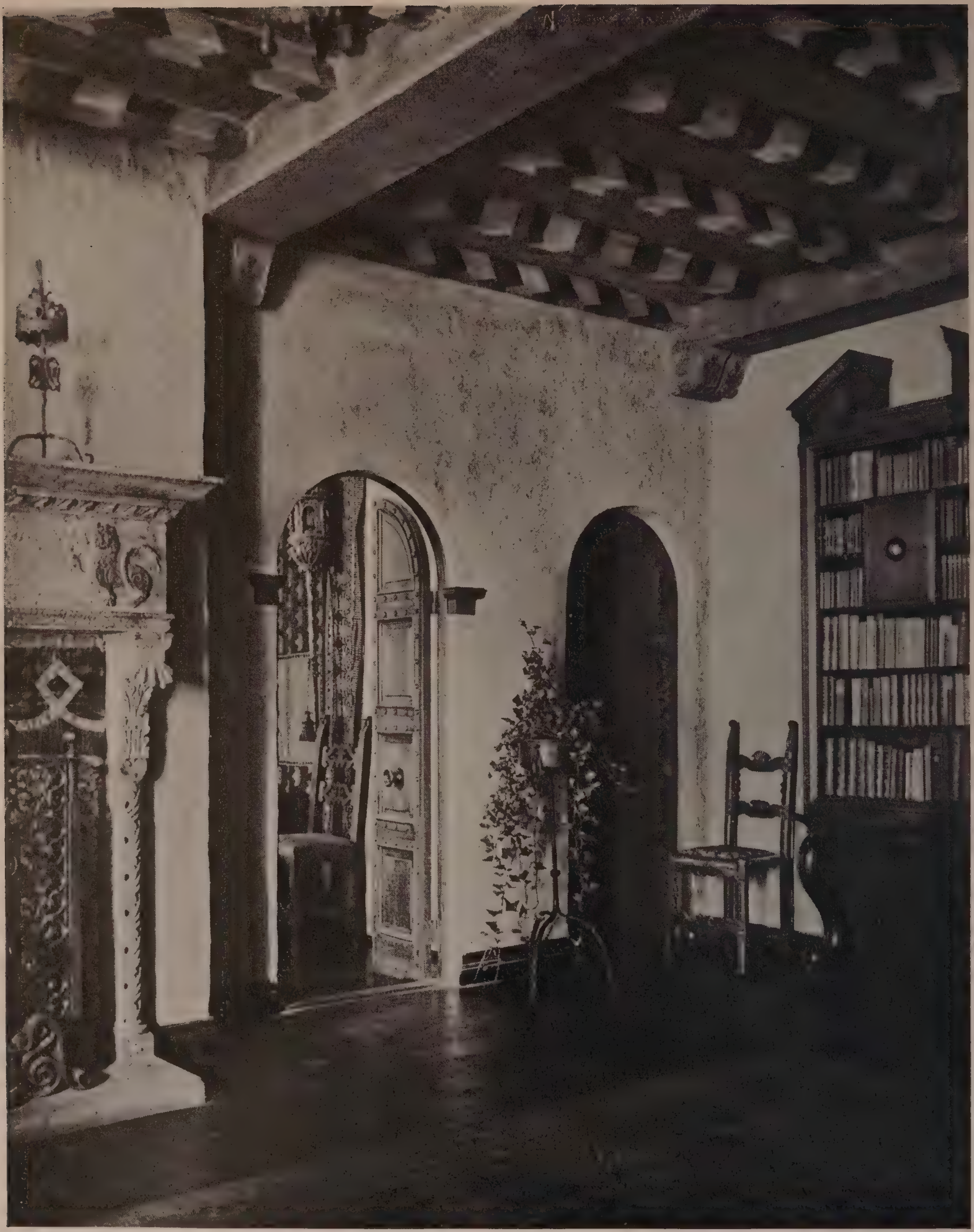
The Architectural Record *February, 1924*

GARDEN ENTRANCE, SEVILLE, SHOWING USE OF TILED HOODS OVER OPENINGS knuckles, but this, for some reason we have not investigated, is more general in the cloisters of Carthusian convents than in gardens. Occasionally the stones are laid flat, but as a rule they are set on edge and well grouted in cement.

The Andalusian garden is essentially a well kept garden. In physiognomy it is like the Andalusian himself, who is clean shaven, close cropped, even to cutting back the hair from the temple to a rigid straight line. His garden is not a sentimental spot with old-fashioned flowers running riot; no "sweet confusion"; none of the picturesque beauty of the English St. Catharine's Court. Just a smallish retired spot, not costly yet very sure of its place among gardens and proud of its ancient lineage, for it was created when the rest of western Europe was still semi-barbarous.



Marble Trough
PALACE OF THE MARQUES DE PENAFLOR,
ECIJA



APARTMENT OF ALFRED C. BOSSOM, NEW YORK CITY

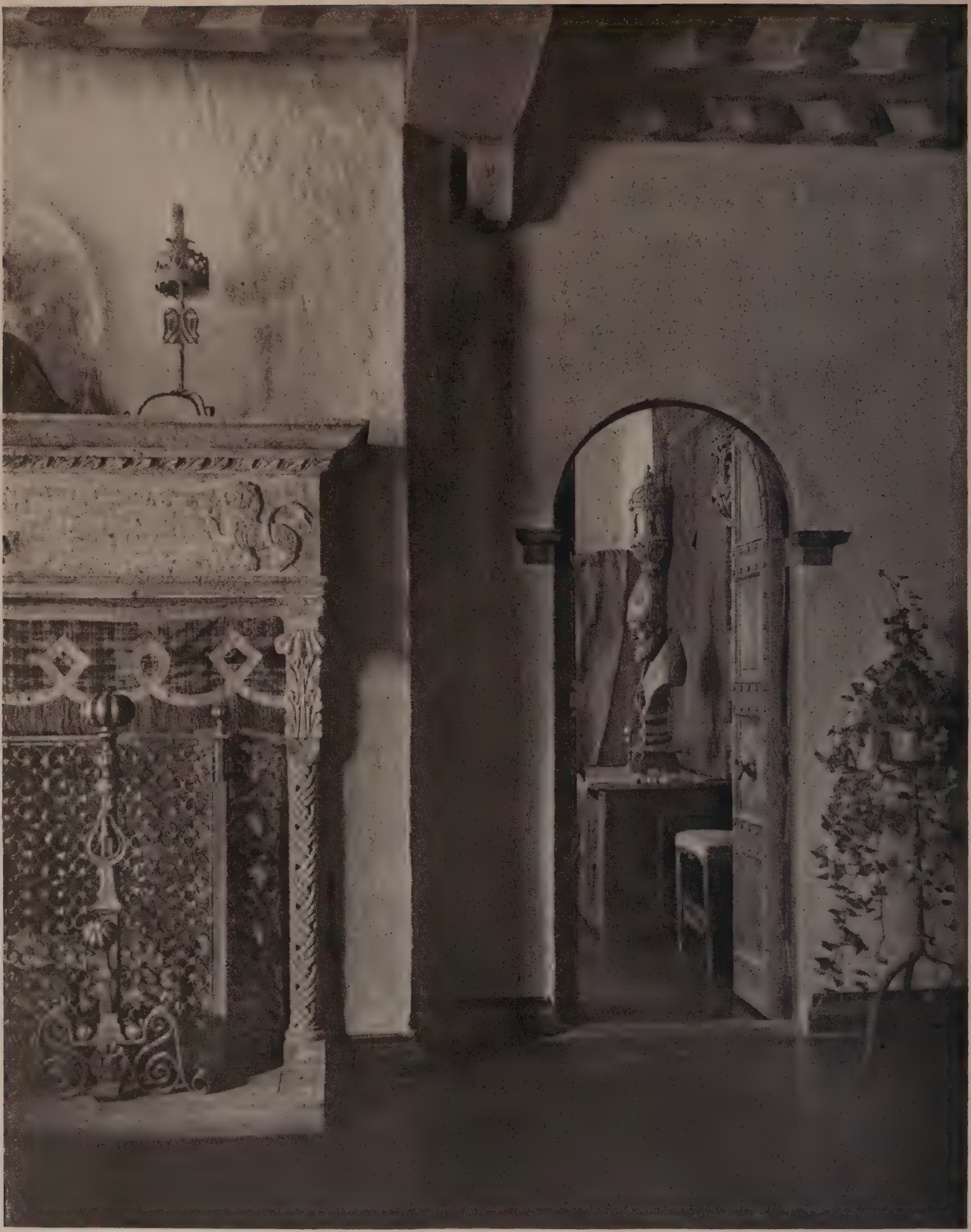
The SPANISH-INDIAN TRADITION IN INTERIOR DECORATION

By Rose Henderson

Following the lead of painters and architects, decorators are adapting Spanish-Indian tradition and design in interesting new interiors, to which they have conveyed something of the charm of the old Mission churches, where primitive vigor and simplicity are combined with the luxuriance of elaborate carving, rich altar cloths and hangings. In the Southwest especially, where the Pueblo-Spanish type of building has been effectively developed, interiors show the carved polychrome beams, decorative friezes, panels and borders, with patterns that are often direct copies of Indian pottery and weaving motifs. Aspen sticks are used with surprising richness of effect, as in the New Mexico Art Museum, where they form herring-bone patterns between ceiling beams. Mexican fireplaces are common, and simple, straight-lined furniture is carved in symbolic devices which are often painted in crude blues, reds and yellows.

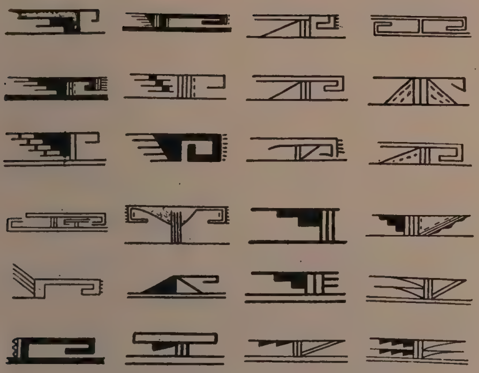
Both colors and patterns should be used with discernment, of course. When applied to rough plaster or to heavy wooden beams in the plaster houses of the Southwest, they are appropriate and satisfying. Some of them would be obviously out of place in the ordinary modern interior: yet even here motifs could be selected and adapted so as to harmonize. Like the typical Indian blanket, this decorative design is a primitive, desert-born thing, and in the proper setting is as effective as a rattlesnake against yellow sand. The Spanish realized this and used colors and patterns with excellent effect, bringing to the native artistry of the Indian something of the richness and refinement of the Moorish and Arabian influence.

The new Franciscan Hotel at Albuquerque, New Mexico, is a carefully studied model of the Spanish-Pueblo type, by the Albuquerque architects, Trost & Trost, and it has been treated with exceptional insight and comprehension by the Michael Holbach decorators of Chicago. Thick partition walls in rough plaster have the sensuous crudeness of the exterior architecture. An interior arch over a short flight of steps carries the projecting wooden beams and carved pillars and vigas that are characteristic outside features. The severity of gray walls is relieved by a variety of arches and by balconies with carved railings in the familiar jagged lightning motif. The austerity of the general architectural scheme provides an excellent foil for the colored friezes and other decorative details. Richly colored Indian design is effective in dining-room ceiling and wall borders and in medallions appropriately set in interesting wall spaces. The design appears on heavy carved ceiling beams and on stained glass windows. It is carried out in vases, flower-stands, rugs, hangings, stationery and other furnishing details. It frames a Southwest landscape painting, a pleasing over-mantel decoration in a room



The Architectural Record **February, 1924**

APARTMENT OF ALFRED C. BOSSOM, NEW YORK CITY



BIRD MOTIF ON POTTERY

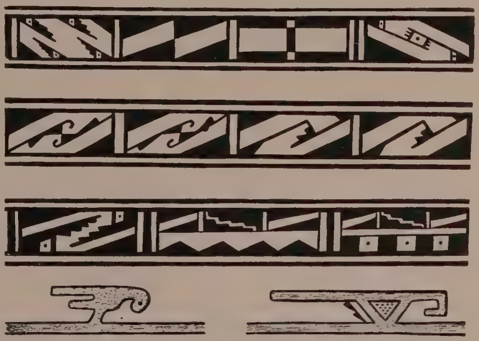
where the main walls are kept severely plain to off-set the dark tiled floor and heavy dark ceiling beams. The whole interior is rich but spacious, filled with fascinating detail that keeps the right accent and is a proper unit with the whole structure.

Mrs. Inez B. Westlake, of Albuquerque, who made the designs for the hotel dishes, stationery and tooled leather furniture, has also adapted Indian decoration for ceilings, panels, bands for pillars and side walls. She gathers her motifs from the work of modern Pueblos as well as from prehistoric baskets and pottery. A bird design by Nampaya, a famous modern pottery-maker, is a striking conception in black and orange which Mrs. Westlake has used as a medallion for wall decoration, the motif being repeated in a fascinating border. Bands of cloud and flower symbols are highly conventionalized and very effective in black and buff. The colors vary from soft yellows to deep orange and red and they run through the whole range of browns to purple black. Mrs. Westlake has also used the designs with sympathetic skill for stenciled hangings, embroideries and enamel work.

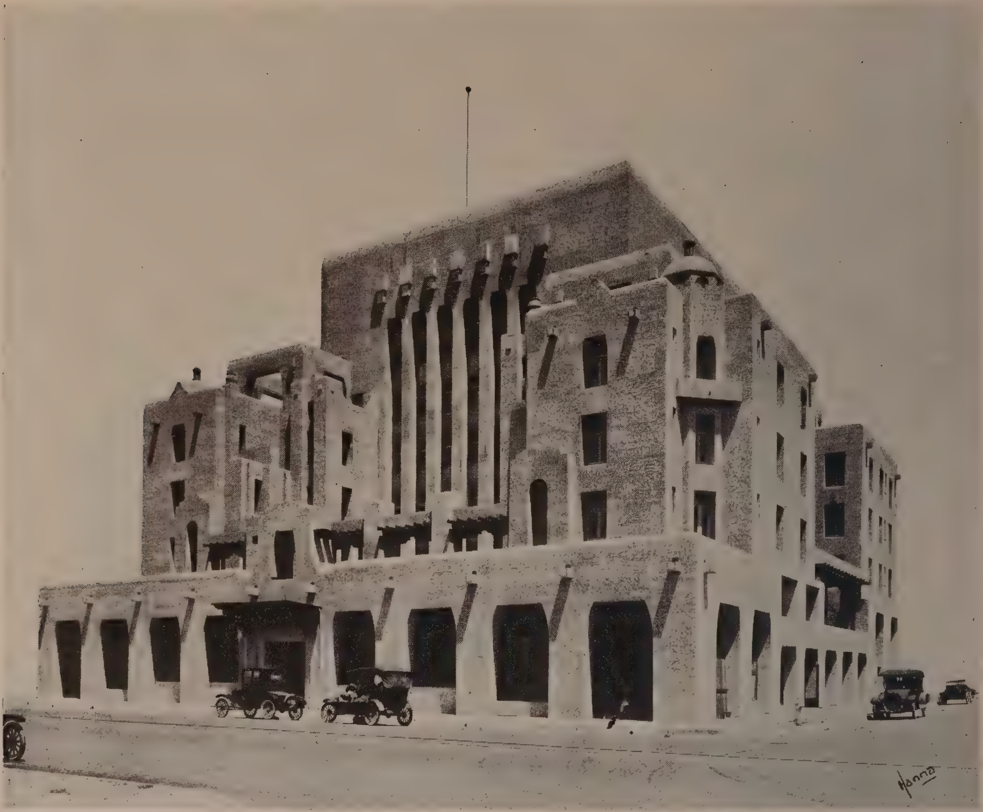
Alfred C. Bossom, the New York architect, though an Englishman by birth and early training, has become much interested in American Indian culture and has even evolved his own totem pole. He has finished and furnished his New York apartment in an adaptation of the Spanish-Indian style. Rough plaster walls, gaudily-painted ceiling beams, and the arched doorways of old Spanish churches have been combined with sumptuous rugs, hangings and furniture in a spacious interior which suggests the practicability of using portable decorations rather than permanent ones in city apartments where tenants are frequently changing about.

The entrance hall of Mr. Bossom's apartment with its stone floor of irregular slabs introduces the atmosphere of the place. An arched doorway opens into the library where the polychrome ceiling beams are at home with roughly troweled walls and rich floor coverings. A small double window with carved wood grating is let into the partition between hall and library, giving a delightful openness and adding to the appropriate sense of intimacy which has been achieved without losing the austere dignity of the basic decorative theme. Large windows join the beamed ceilings with a heavy casing, and long silk over-curtains hang to the floor. A high wall niche is placed between window and mantel, forming a fit shrine for the family totem pole, and over the fireplace a low arch, sunk into the plaster, makes a background for a massive bust flanked by antique candle-sticks.

An arched doorway into the dining-room reveals rich wall hangings used behind a bishop's bust and ornate altar lamps of Spanish design. Massive doors, carved fireplace, and tall, simply-cut book shelves all serve to balance the heavily beamed ceiling. In a large bedroom a



POTTERY DESIGNS

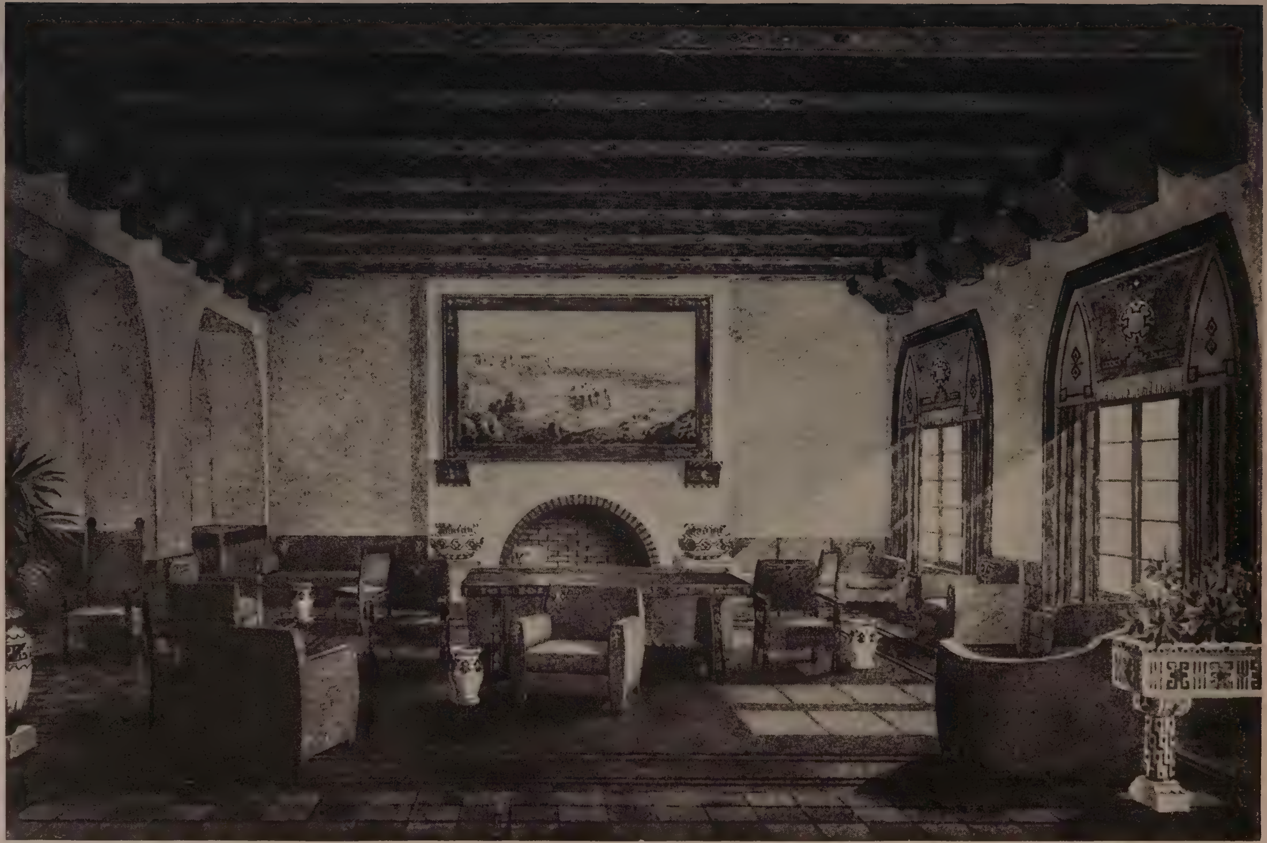


FRANCISCAN HOTEL, ALBUQUERQUE, NEW MEXICO
Trost & Trost, Architects

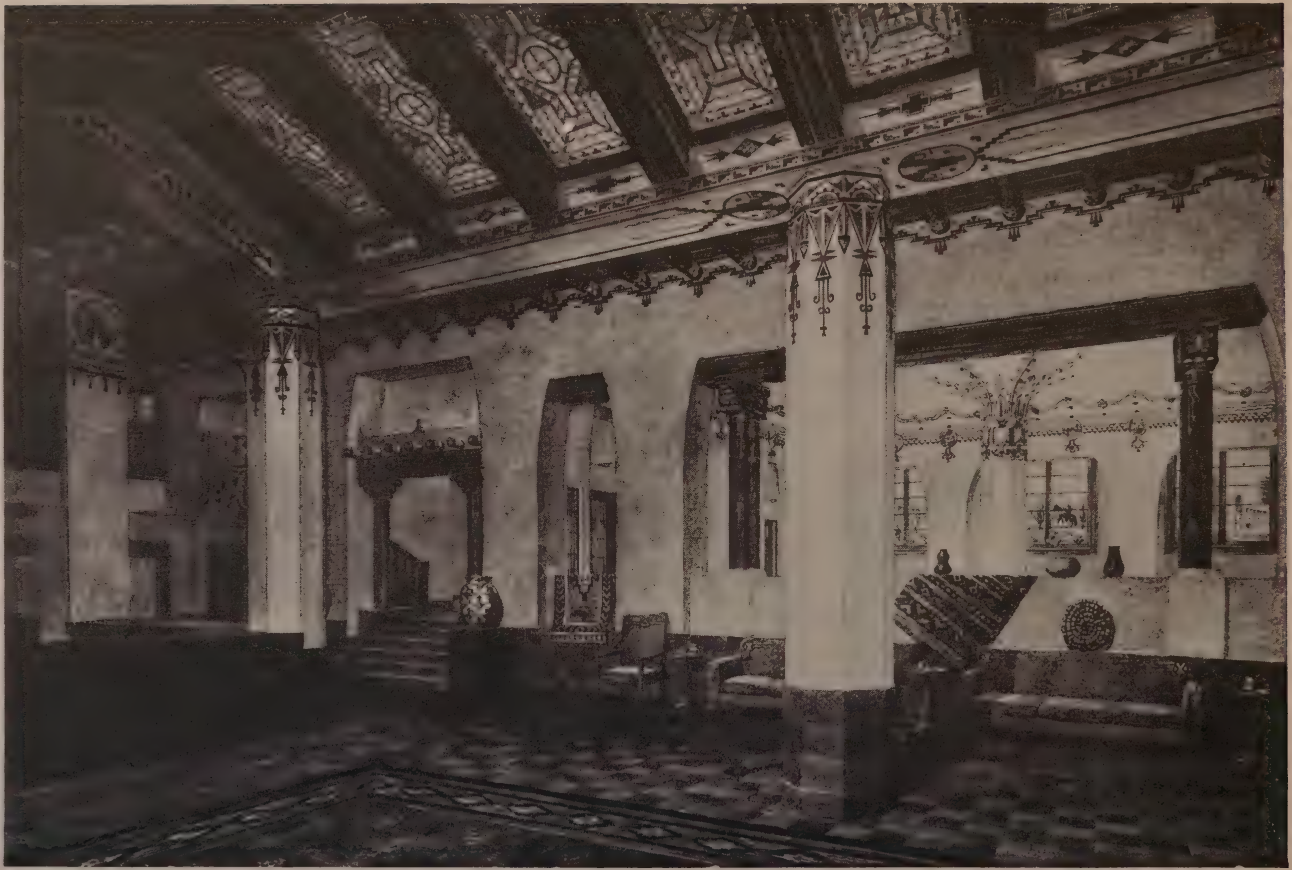
rough plaster finish takes the place of ceiling beams, and the side walls are topped by a deep moulding in simple pattern. A carved and painted Spanish bedstead with soft brocade cover is a colorful piece of furnishing at home in the unique setting.

Throughout this unusual apartment Mr. Bossom has realized the possibilities of indulgence and restraint which the Spanish-Indian type so adequately offers. Builders of the California, New Mexico and Arizona missions had enough of the monastic about them to enjoy the majestic simplicity of great stretches of unadorned wall space, and they knew how to relieve this austerity by voluptuous masses of colored textiles, by a riotous richness of ceiling beams or more intricate altar carvings. Mr. Bossom has caught something of the poetic largeness of this distinctively American mode, and he has combined with it a whimsical everydayness that is the identical note needed for the domestic adaptation he has made.

Some interesting things have been done in applying Indian design to modern textiles by M. D. C. Crawford, a resourceful designer who has made an extensive study of Spanish-Indian culture and is enthusiastic about its possibilities. He has employed both Peruvian and Southwest Pueblo motifs in designing silks and cottons. His copy of a woven tissue of ancient Peru contains figures like Etruscan ornaments. A "silk exquisite" has a background of soft vital red and fantastic geometrical forms in green, black, orange and tan. A Hopi pottery design is reproduced in dull reds, blues, purples and tans on a black background. All of these are striking exam-



FRANCISCAN HOTEL, ALBUQUERQUE, NEW MEXICO
Trost & Trost, Architects



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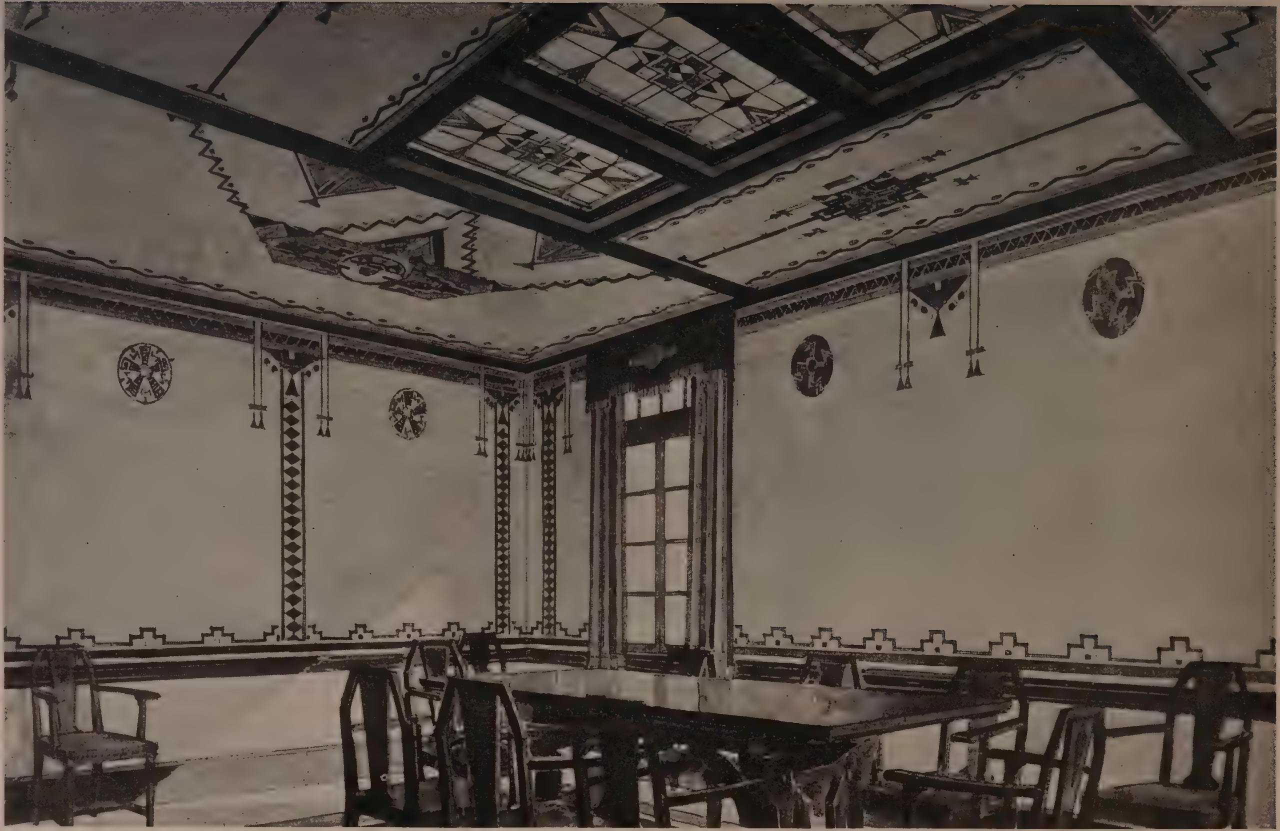
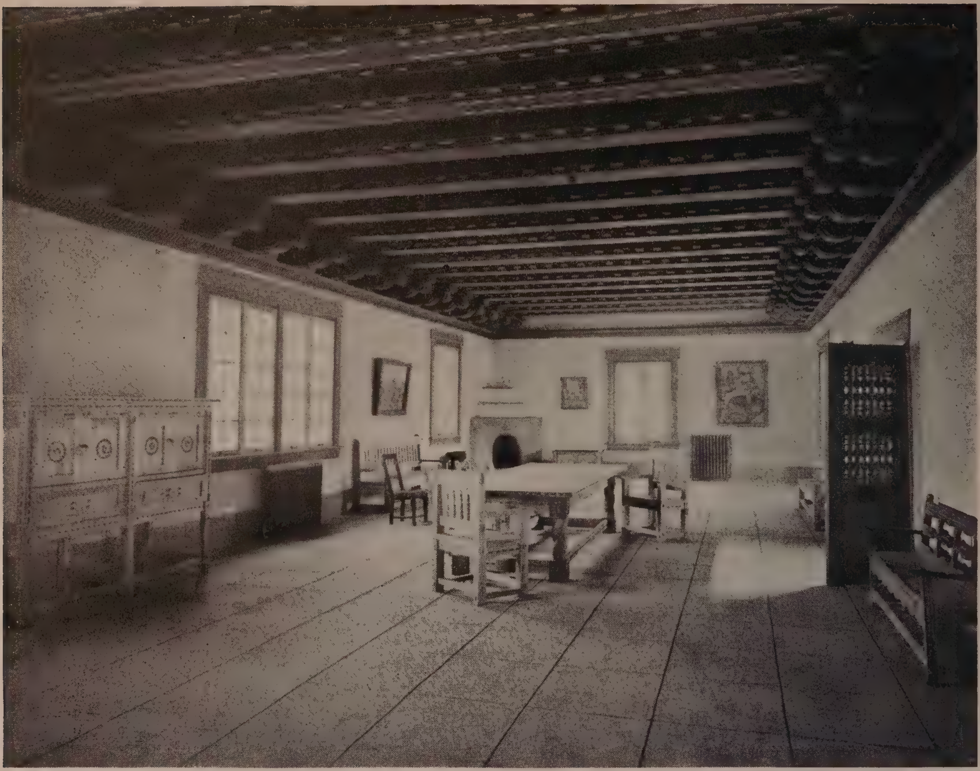


The Architectural Record February, 1924

FRANCISCAN HOTEL, ALBUQUERQUE, NEW MEXICO

Trost & Trost, Architects



RECEPTION ROOM, WOMEN'S MUSEUM BOARD, SANTA FE, NEW MEXICO

ples of what can be done in the way of applying and adapting Indian motifs. They suggest the possibility of infinite variation and of a new and vigorous source of inspiration for designers.

For whether the Spanish-Indian note is found in the furnishings of an Adirondack camp, in a New York apartment, or woven into hangings, jewelry or costume decoration, it carries the virile originality of creative artists who delighted in their craft and who expressed through it their peculiar response to natural forces. There is the warmth of desert sunlight in the glowing colors and the manifold variety of nature in the intricate patterns. Living always in close communion with earth and sky, the Indian felt a mystic charm in the simplest natural objects. He observed with uncanny accuracy and reflected in poetic symbols the truth and beauty as he saw it. Falling rain, jagged lightning, mountain ridges, the roofs of his terraced houses, all the large sweeping forms as well as the minute configurations of leaves and butterflies inspired the primitive mind with decorative theme. And these were multiplied and modified in a bewildering variety and were extended to include Spanish and Moorish and Arabic suggestions. Even the aloof and isolated Zunis of western New Mexico bear the impress of Spanish heraldic and religious art. Yet along with this imported culture of the conquistadores went the age-old heritage of Indian achievement, the weaving, the pottery, the baskets, the terraced houses, with symbolic patterns evolved thousands of years before the Spanish invasion. It is to this rich store of primitive American culture that American designers are now turning with new sympathy and understanding.

NOTES AND COMMENTS

THE SKYSCRAPER IN THE SERVICE OF RELIGION

Recently the New York newspapers published the sketch of a combined church and skyscraper which a Methodist congregation proposed to build on upper Broadway from plans by Mr. Donn Barber. The sketch was, of course, only the preliminary suggestion of a design prepared for purposes of publicity, but it was at least to one reader provocative of some far-reaching and novel speculations. Not that there is anything particularly novel and far-reaching about the idea of housing a church in a few floors of a skyscraper erected as an investment. The Christian Scientists have already practiced this method of demonstrating the unreality of material things. But the proposed skyscraper on Broadway was designed, not as a business but as an ecclesiastical edifice, and that part of it which was not used for divine service is to be devoted to one or another of the many social and educational activities which an enterprising modern clergyman associates with his church. The writer could not help wondering whether in both these respects Mr. Donn Barber's sketch might not prophesy the advent of a new and extremely promising type of ecclesiastical architecture.

No variety of building ever erected looks less promising as a means of awakening feelings of awe and aspiration with which the architecture of the Christian church is traditionally associated than the rectangular skyscraper built before the Zoning Law went into effect. Its bulk and height might make it imposing, but it was imposing after the manner of a cliff rather than after the manner of a steeple. Its habit of rising straight from the street to a level some hundreds of feet above irritated and fatigued the human eye. The eye demands that when buildings rise as high as hills they shall, like hills, become smaller as they approach their summit. As it happens, however, skyscrapers of this kind, unless you apply the name to modest little twelve or fifteen story buildings, are no longer being erected in New York. The law now requires the upper stories of these towering edifices to occupy an amount of space which diminishes in proportion to their height; and this reform, while it was adopted for practical reasons, has, as is already generally recognized, brought with it striking architectural advantages. It has enabled the skyscraper to attain to beauty. What Mr. Barber's sketch suggests is that among these architectural advantages there looms a possibility of erecting a skyscraper which might express for religious minds aspirations analogous to those which they formerly derived from the towers of a lofty cathedral.

Obviously it would be only too easy to overwork the analogy. If a sky-scraper church corresponding to Mr. Barber's sketch is ever erected, it will possess many architectural values which are wholly different from those of the loftier members of the French cathedrals. Different, but possibly not inferior. These values will be derived from the varying effects of atmosphere and light which such buildings will produce at different times in the day and on different days in the year. They will find themselves entangled in the clouds and in the mysteries of the upper air just as a hill top does. As darkness draws near, they will gradually loom up as sources and centres of light and murmuring sound in a world which from natural causes is perforce frequently dark and hushed. Vague but strong emotions of this kind lend themselves with the utmost good will to symbolic expression in architecture, and whenever skyscraper churches are actually erected there is no reason why they should not receive such expression from the mind of a sensitive and imaginative architect. The designing of a building which scraped the sky for the greater glory of the Christian God would constitute the most unprecedented, inspiring and generous opportunity afforded by modern architecture to create a noble edifice which might enhance the meaning and dignity of contemporary Christianity.

HERBERT D. CROLY.

COMPETITIONS AND COMPETITIONS

In the recurrent argument against competitions, one factor has been neglected—the difference between art and science. In science, for a given problem, there is but one right answer. In art, if it is really creative, many answers may be right. In architecture there are elements both of science and of art. During the past two generations the scientific aspect has tended to predominate. Buildings have been held to be wholly an outgrowth of conditions, materials, functions, and environment. Insofar as this were really true there would be no need for competitions. That is why there is no need for competitions among engineers. It is true in architecture, to a considerable degree, when the problem is circumscribed or standardized so that there is little freedom; as in schools, office buildings, or commercial structures—or even in the ordinary courthouse or post-office.

There was much approval recently when a great commercial concern having to make an addition to its metropolitan office building, invited representatives of twenty-one firms to a luncheon and selected their architect from among these by drawing a name from a hat. It was widely remarked that any one of them would have done the work to equal satisfaction. That is perfectly true, but there are special reasons. The work is up, and we may see that the main body of it would scarcely have varied a hair whoever had done it; so many bays more of a uniform façade already established. It is a work of science, guided by taste.

But the situation is often very different. The conditions may permit a great variety of differing solutions. The designers' hands are not tied. This is the case with every ideal "monument," or work which is to be primarily a monument, like the Chicago Tribune tower. The presence of novel and unusual elements may mean that a great effort of the imagination may be necessary, an inspiration which may not be counted on to come to any one or two. Such cases existed, for instance, in the competitions for the Municipal Building and for the new Court House in New York. This is where the creative power of the artist rather than the analytical power of the scientist is needed. This is where a competition is ideally required, where it is the one method of securing the best design.

FIRST SESSION OF THE FONTAINEBLEAU SCHOOL OF FINE ARTS

A successful summer training school in France for students in architecture and in painting has been realized in the Fontainebleau School of Fine Arts, which has completed its first session. The results achieved are exceedingly hopeful, judging by the enthusiastic statements of Mr. Whitney Warren, chairman for the Department of Architecture, and of Mr. Ernest Peixotto, chairman for the Department of Painting.

This summer school for American students was conceived by M. Maurice Fragnaud, *Sous Préfet* or Governor of France, and is conducted under the direct patronage of the French Government. It was opened as an experiment from June 25 to September 25 of last year and it is intended that it shall not duplicate any course of study that now exists in France or in America. The school is located in the Palace of Fontainebleau and the teaching staff is chosen from among the most distinguished French architects and artists.

During its first year the school was conducted under the direct leadership of M. Victor Laloux, Member of the Institute, Chief Inspector of National Monuments of France, and a professor who counts among his pupils many of our most distinguished American architects. The recent director was M. Jacques Carlu, Premier Grand Prix de Rome and pupil of MM. Duquesne and Recours of the Ecole des Beaux-Arts, who was aided by M. Bray, Prix de Rome, and by M. J. P. Alaux, a former professor of the Carnegie Institute at Pittsburgh and at the A. E. F. Art Training Center at Bellevue.

The Department of Painting was directed by M. A. F. Gorguet, famed for his notable paintings for the Pantheon de la Guerre, and M. Jean Despujols, M. Jaulmes and M. Paul Baudouin, younger but no less brilliant decorative artists.

During the summer there were forty students in architecture who were put through an intensive programme of short problems that were purposed to forward the method of instruction of the Ecole des Beaux-Arts, with frequent criticisms and a varied presentation. Architectural design was supplemented by making of measured drawings and by innumerable sketches on study trips to surrounding chateaux, such as Vaux-le-Vicomte and Courances, as well as to the Chateaux of Touraine. At Chateau Le Bréau the students were entertained by the American artist, Mr. Walter Gay. On a visit to Paris they were given the benefit of a criticism by M. Laloux upon the drawings of the current contest for the Prix de Rome.

It is the desire of the American committee in charge of the school that the number of American students be increased, but that a higher standard of admission be set in order to insure an exceptional student body of marked ability.

In architecture it would seem desirable that the selection be made through the competitions of the Beaux-Arts Institute of Design and in coöperation with the schools of architecture in this country; and in painting by similar competitive selection by the approved art schools. To do this it will be necessary that scholarships be endowed by our leading art centers, by schools and colleges of architecture and by ateliers.

France has placed its stamp upon art teaching in America through the fame of its "Beaux-Arts method" and it will continue to render a real service by this splendid undertaking at the Palace of Fontainebleau.

A. Lawrence Kocher.

"THE SPIRIT OF THE GARDEN"

By Martha Brookes Hutcheson

In a book on artistic matters, it is always difficult to maintain the proper balance between the technical and the popular points of view. One may easily find plenty of books by eminent authorities which are so theoretical, so technical and so dry in presentation that they are dull to read and hard to follow. On the other hand, there are endless so called popular books, which swing along full of inaccuracies, adjectives and gush. In "The Spirit of the Garden," (Atlantic Monthly Press, Boston, $8.50). Martha Brookes Hutcheson has given us a book remarkable for its concise and practical suggestions, its grasp of fundamental principles of garden planning and which is at the same time, brilliantly and entertainingly written.

There are about one hundred and eighty unusual and beautiful pictures of American and European gardens which illustrate a text full of inspiration, knowledge and suggestions. The principal divisions are on the plan of the flower garden, the importance of axes, the use of the hedge, water in the garden, arbors and gateways and a delightful essay on the subject of greenhouses. In the discussion on the flower garden, Mrs. Hutcheson takes up in succession, the size and type of the garden, the main line of approach connecting it to the house, the transition from one part to another, the adaptation of natural levels to a scheme and the use of green in the construction of the garden.

The style is flowing, colloquial and polished. A great deal is said in a short space. There is a world of suggestion in a single line. The whole subject is analyzed, classified and with an amazing grasp of fundamentals. The formal and the informal garden are both treated with insight and with such impartiality, that one wonders which of the two is preferred by the author. Usually, the designer belongs to one of these schools and can see nothing in the other. After discussing the formal approaches to the garden, Mrs. Hutcheson says of the less formal approach, "The pathway which leads from the house to the rambling garden should be considered with such care that it seems to flow out from some vantage point of the house. An informal path can lead up with so beautiful and dignified a curve to the steps of a porch or the grape-covered arbor of a terrace, that its importance is quite as great as the straight scheme on which we enter the formal garden. If both approaches are carefully planned and planted, one is quite as attractive as the other. The deciding element in the choice lies with the architecture of the house, the lay of the land, and the taste of the owner."

In my opinion, every architect who ever does a country place should read it, and every garden lover should have it on a most convenient table.

William Lawrence Bottomley.

ARCHITECTURE IN CANADA

Americans are a little apt to consider Canada "slow," and judged solely by American standards this charge is not entirely unjustifiable. It should be considered, however, that the Dominion has been, and still is, face to face with tremendous problems and contending against the most fearful odds. Let it be remembered that Canada, occupying a territory similar in area to her southern neighbor, the United States, has but one-fifteenth part of that neighbor's population, ninety per cent of whom are resident within one hundred miles of the American border. Two cities, Toronto and Montreal, claim at least one-eighth of the entire population of the country. It will be readily seen that Canada, outside of these two more important cities, must be sparsely populated; that the vast natural resources (and in mineral wealth alone, quite apart from agriculture, she is one of the richest countries in the world) are entirely undeveloped; and that, in consequence, the Dominion progresses but slowly.

Another of Canada's great troubles is due to the inflated conditions which obtained during the great war. Between 1914 and 1918 more than five hundred thousand "Johnny Canucks," or one-sixteenth of Canada's entire population, were sent to Europe to aid the mother country and her allies in their time of need. Her sacrifices in money and materials were in goodly proportion to the men. The Dominion was plunged deeply into debt, and the reaction upon the business and material prosperity of the nation has been great. During this war period thousands of large manufacturing plants sprang up, well nigh overnight, in order to supply the demand for aeroplanes, munitions, etc.

With the cessation of hostilities came the cessation of high wages and enormous profits. Plants that had been engaged in the turning out of shells now turned their activities to the making of boilers, steel pipe and one hundred and one other articles for peacetime consumption, only to find that every other plant was doing exactly the same thing. The result was that many men who had accumulated fortunes during the war lost all in their endeavors to reconstruct their businesses, while the employees, who, in the main, had spent their large salaries as they had earned them, found themselves stranded with neither work nor money. Here then lies one of the great causes of the ruin of industry. Such men of wealth as had retained their wartime profits now invested these outside the Dominion, feeling doubtless the instability of conditions at home, and yet, by so doing, still further unsettling those conditions.

And what else? Well, to look for a moment at the international side of the affair, we may ask the question: "Why the great dearth of business in Canada as compared with the living, throbbing, busy condition of the United States?" The writer believes the answer lies in the fact that two nations, which were never in this wide world intended to be separated, are living out their existences entirely apart from each other. We boast that over a three thousand mile frontier we have not a single gun or fortress, but why should we not carry our position through to its logical end, and dispense entirely with the frontier? Isolated by the great Atlantic from the mother-land, and by huge walls of tariff from the United States, eight million people are endeavoring to develop a country as large as the entire continent of Europe. Without further explanation it can be seen that real prosperity cannot come to Canada unless she is developed from without by Great Britain (and just at present Great Britain has troubles of her own sufficient to keep her occupied) or from within by means of some type of political union between Canada and the United States, in such a manner as to allow the latter to develop for their mutual benefit the great natural resources of the former.

What has all this to do with Canadian architecture? Everything. It is only during time of financial security and commercial prosperity that architecture, or, indeed, any art, can flourish.

America today is wealthy, business is good. She is, in fact, the richest of all the peoples upon the face of the earth; and now, having satisfied the coarser, the material requirements of life, she can afford to turn her attention to the task of building beautifully. Canada has little business and therefore requires no new buildings of any importance. When she does build she can afford the essentials and will not, with few exceptions, spend one cent more than is strictly necessary, and say what you will architecture costs money. It has almost seemed to the writer that until the Dominion is placed upon a better footing economically there can be little or no field for architecture there, and the events would seem to bear me out in this conclusion. Many architects and draughtsmen are leaving Canada to seek "fresh woods and pastures new," and the future for the profession in Canada looks exceedingly black.

H. Harold Kent.

HISTORIC ORNAMENT

The older books on ornament, such as Meyer's "Handbook," were primarily collections of examples, the illustrations being all-important. They showed the motives prevailing at different periods, without contributing much to an understanding of their genesis and transformation. In the newer books, such as Hamlin's "History of Ornament," the second volume of which, devoted to the Renaissance and Modern periods, has just appeared,* the text assumes greater relative importance. There are, to be sure, over seven hundred and fifty figures, but the novelty of the book lies in the five hundred pages of text, where the evolution of the ornamental motives is traced.

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*The Century Company. $5.00.

The fifteen chapters cover the Renaissance and post-Renaissance styles of ornament in Italy, France, Spain, the Low Countries, Germany and England, the American Colonial, and the developments of the nineteenth and twentieth centuries in Europe and America. They discuss the origins, development and relation of the styles, the chief motives employed, and their application in architecture and the industrial and decorative arts—ceramics, metal work, textiles, etc.

For each period and style there is first a general introduction, dealing with the artistic forces at work, then an individual discussion of single motives, such as capitals, candelabra, acanthus foliage, festoons, and so forth. In general this is competently and suggestively done. A determined effort has been made to come abreast of recent discussions, and useful lists of current books are appended.

In a few instances, to be sure, reliance on traditional opinions and unfamiliarity with important works of recent date destroy the value of certain passages. Examples occur in the discussion of the balustrade: "The earliest Renaissance balustrade is that which crowns the Pitti Palace in Florence; it is probably by Brunelleschi (1435-1446). Who it was conceived the idea of the 'double-vase' type of round baluster I do not know." Now, since the recent determination of the date of the Pitti as after 1458, the traditional attribution to Brunelleschi (d. 1446) has been generally abandoned. On the other hand it is well enough known that the "double-vase" form of baluster was an invention of Donatello, in the pedestals of his Marzocco and his Judith.

More serious is the persistence of outworn conceptions of a general nature. The old prejudice against the baroque persists, due to lack of understanding of its own novel mode of plastic composition—an organic symmetry of parts which are incomplete in themselves. It is still regarded as belonging to the Renaissance, and being, by Renaissance standards, a "decline." To the author the Porta Pia is "an extreme and unhappy example," but the superb photograph shown will itself belie this for those whose eyes are open to beauties of another character. The twisted column is merely an "unhappy innovation, made famous by Bernini's monstrous bronze baldachino in St. Peter's," "where its ugliness was magnified tenfold." There is no realization that the twist, in opposite directions, was to make one column cry aloud for its fellow on the other side of the axis.

There are a multitude of excellent line cuts drawn specially for the work by the author and his students at Columbia, many fine half-tones, and four acceptable color plates.

Fiske Kimball.

THE ARCHITECT AS AN ACCURATE THINKER

Architecture itself, no less than its practitioners, has made itself a matter of objective interest to the lay public. It has insisted upon its forms and its styles until these superficial phases have come to eclipse not only architecture in its larger sense, but the architect as well. And this is true not only of the lay public but of the architect himself. He is less conscious of his identity as an architect than the lawyer, the doctor or the clergyman is conscious of his professional identity.

It is especially interesting, on this account, to bring to the attention of such architects as may have missed it in the "Times" Book Review of June 10th (1923) some words by John Jay Chapman in an essay called "Concerning Our Slovenly Thinking." Mr. Chapman says of Americans that "except in certain very distinct and practical fields of endeavor, they avoid taking thought." And further:

"In many fields of endeavor accuracy is an absolute essential of success. In matters of physical science, which is, indeed, a field of business, and is supported and justified by commercial results, the Americans use their minds most accurately, because they must. Moreover, our doctors, whose profession touches both the natural sciences and the moral sciences, have been steered by their contact with things which impose accurate thought into very sincere ways of thinking about the mystic and vaguer elements of life. As for our architects, whose work combines engineering and esthetics, they lead in the intellectual life of America. One can hardly meet one of them without becoming aware that the man has reverence for the past, reverence for his art, and a noble kind of ambition. How strange is the contrast between this accurate thinking and reverence for tradition seen in our architects and the restlessness and impatience, the desire to break with past work and startle the world which many of our painters and very many of our literary men exhibit in their words and works."

Our architects, it is true, are called "reactionaries" by the new and young intelligentsia, whenever that self-appointed group displays sufficient intelligence even to include architecture within the compass of its cognizance—but if the charge be a true one, it is fortunate for the community as a whole.

But quite aside from the diverting controversy about liberal and reactionary beliefs in the field of architecture (with the architects all good, staunch reactionaries), it is of marked interest to find architects either noticed or mentioned by a lay writer, to say nothing of being designated, in all sincerity, as the leaders in the intellectual life of America. For the most part, the architect has been an unknown worker in the community he serves.

MATLACK PRICE.

ACQUILA COURT

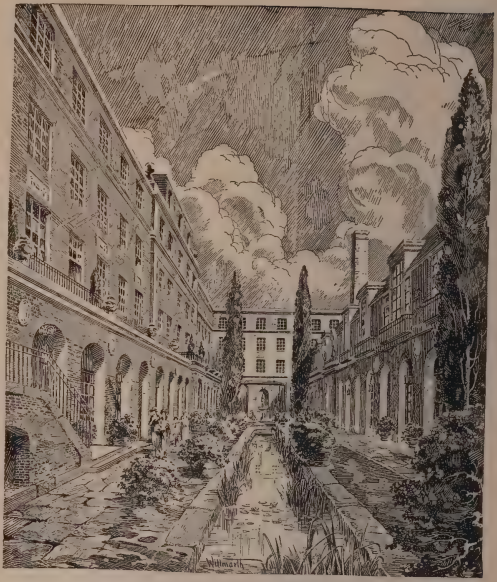
A distinctive type of store and office building, in fact, the only one of its kind erected in America, is now under construction in Omaha, situated in the heart of the city. It is Venetian in style and was designed by Holabird & Roche, of Chicago.

The building is composed of a north, east and south or studio wing, the latter connected with other parts of the building only by arched entrances on the west and extreme east ends. The studio building faces only on the court. The ground floor is reserved for art shops and a tea room of Italian design, the upper portion for artists' studios and living quarters. The ceilings of the studios are eighteen feet high, with a roof arrangement extending four feet higher, thus giving a total height of forty feet, although only two stories. There is to be no basement nor underground foundation to this wing, according to present plans, it being constructed on a single slab of reinforced concrete a foot thick, poured on the top of the ground.

It is intended to make the north and east wings four stories high, allowing the three upper ones for offices and the ground floor for stores.

The entrance of the building and the various corners are to be surmounted by low, broad-surfaced towers extending a considerable height above the building line.

The basement facilities are to be worked out after a most original plan of the architects. The individual shops have no basement entrances, but at the eastern end of the studio wing a loading platform will provide a place for depositing freight which will then be trucked to the various destinations.



ACQUILA COURT, OMAHA, NEBRASKA.
Holabird & Roche, Architects.

The shops, tea rooms, etc., on the ground floor, give onto a courtyard, from which the name Acquila Court is derived. The irregular flag stones paving the court are to be laid by an expert stone mason. The Venetian idea will be further carried out by the planting in the center of a shady fern garden with a clear brook running through it.

JAMES W. HANBERY.

A CORRECTION

Our attention has been called to an error of attribution of authorship of the design of the American National Bank, Aurora, Illinois, illustrated on page 521 of the December, 1923, issue by the following letter which explains itself:

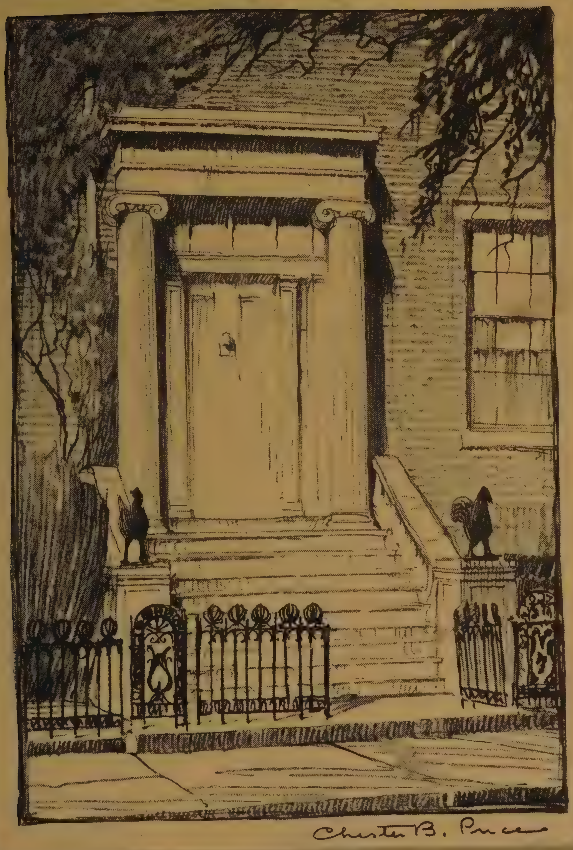
THE ARCHITECTURAL RECORD:

In the current number I note a cut of the American National Bank, of Aurora, Illinois. The Bankers Architectural & Engineering Co. employed me as Architect for this work. I am the author of the design and the plan. Mr. Fournier, who is indicated as the Architect, was an employee of mine and made the working drawings under my directions during the entire process of plan making, and partial construction and at this time my busineess connections with the Bankers Architectural & Engineering Co. were severed.

Yours very truly,

GEORGE G. ELMSLIE.

The ARCHITECTVRAL RECORD



MARCH 1924

Riddle

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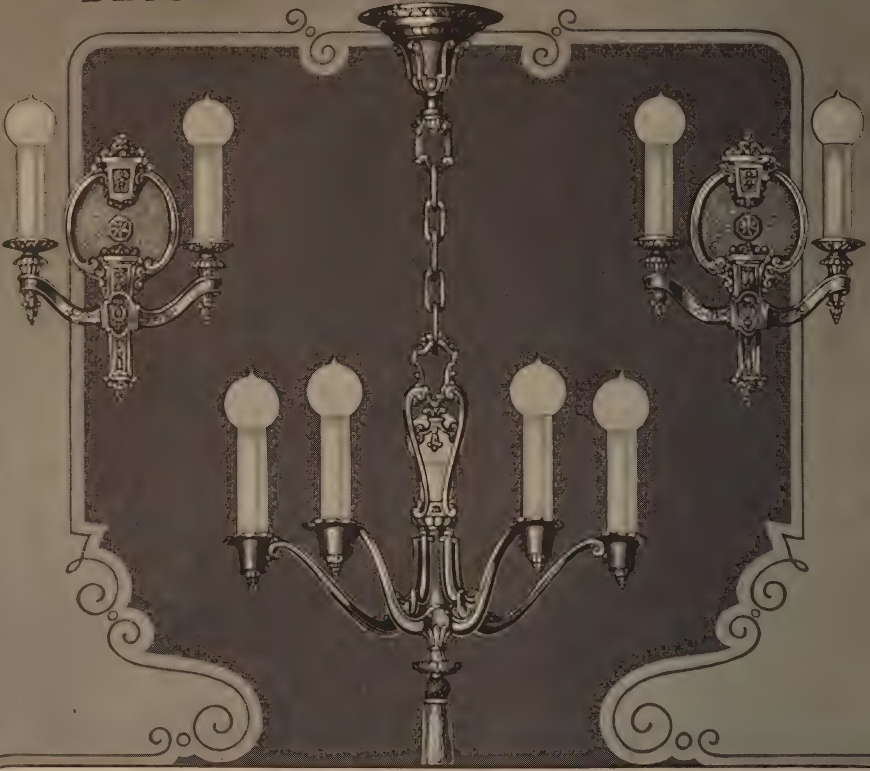

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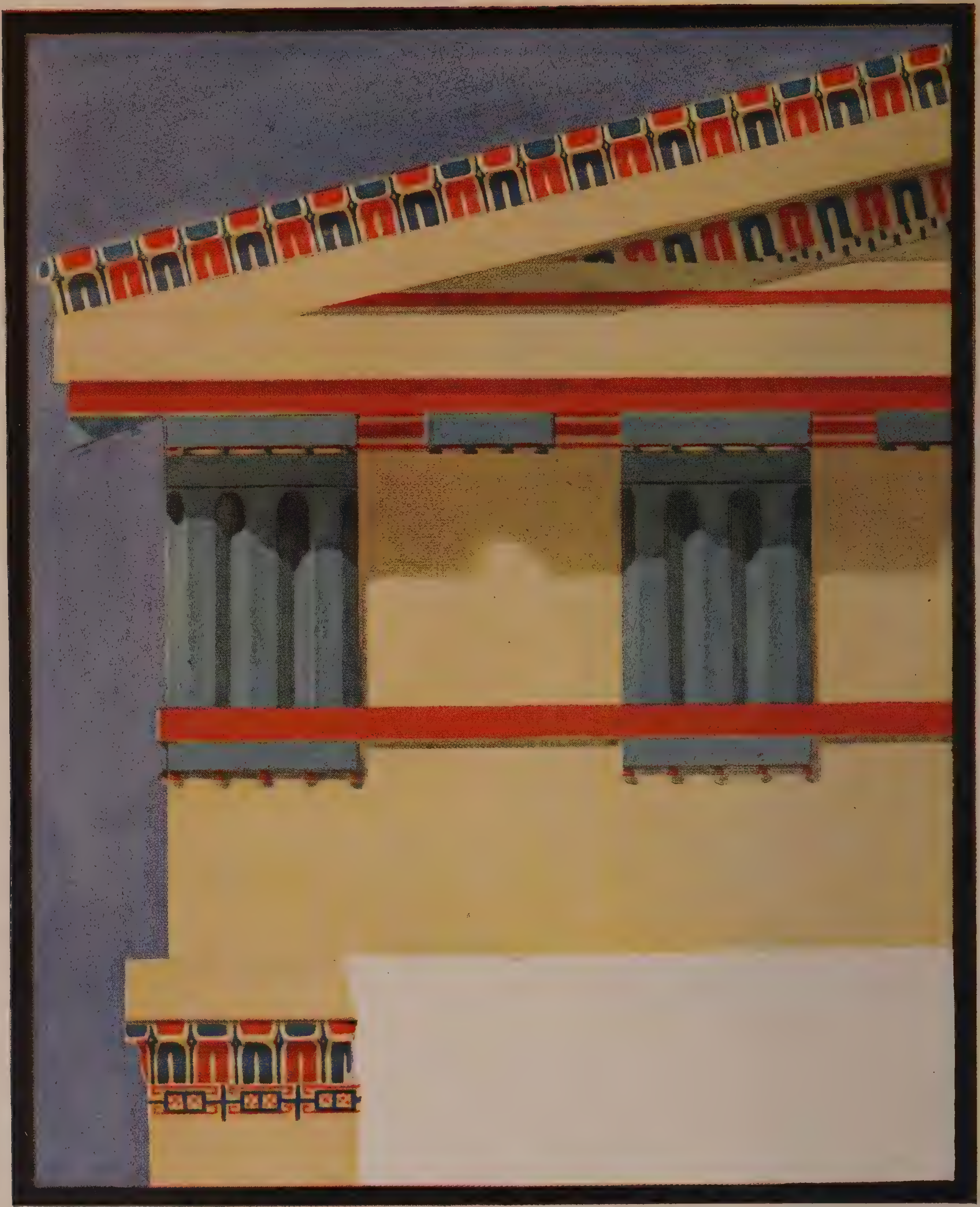


The Architectural Record.

A SMALL TEMPLE ON THE ATHENIAN AKROPOLIS
Restoration by Wiegand

The
ARCHITECTVRAL
RECORD

VOLUME 55 MARCH, 1924 NUMBER 3

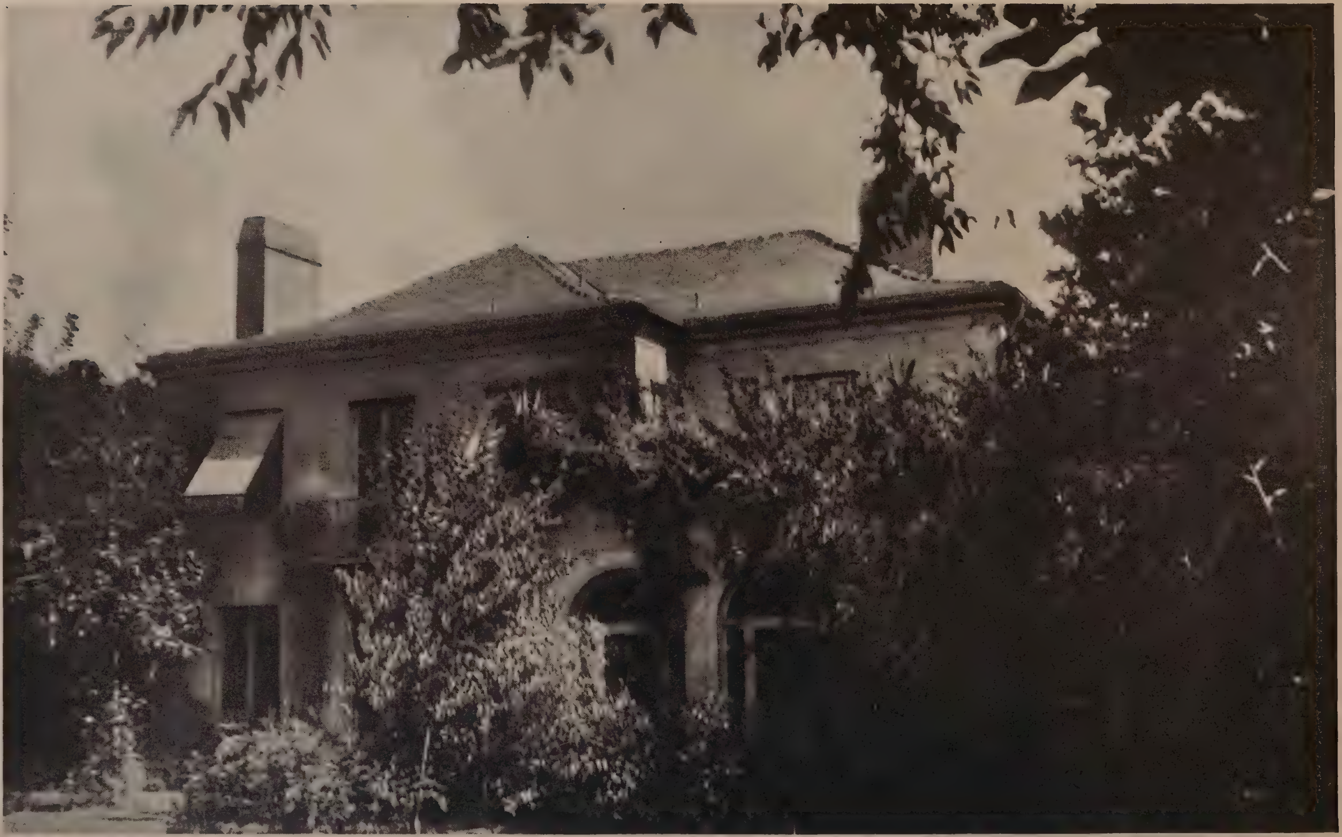
RECENT ARCHITECTVRE IN THE SOUTH

By Fiske Kimball

Slowly but surely, in the South, artistic recovery is following in the footsteps of economic recovery. In the old South, *ante bellum,* the arts of form, especially architecture, had flourished with the art of living. The gentlemen amateurs of Georgia and Mississippi followed the initiative of Jefferson in the design of their plantation houses. Mills, our earliest native son to train himself regularly in the profession of architecture, was from Carolina. Strickland found his ultimate appreciation in Tennessee. Nor was the artistic impulse of the South exhausted in classicism. It is not merely an accident that Richardson, first of Americans to turn to the Ecole des Beaux-Arts, was from New Orleans.

The Confederate War—as you should call it down there, if indeed you don't say the War between the States—changed all that. The artistic center of gravity was dislocated northward. Richardson had to find a living in Boston. It was the northern heroes of the war, Lincoln and Sherman and Farragut, who were the subjects of the new sculpture of St. Gaudens.

The South lay in the economic abyss which only we of this generation begin once more to realize, by the spectacle of Austria. Among the terrible consequences of exhaustion and defeat, as we now see, it is art and culture which suffer most. The old aristocracy of culture, the patriotic bondholders, impoverished by depreciation and repudiation, their estates perhaps devastated by battle or ravished by the invaders, can at best devote themselves, in the first generations after such a catastrophe, to the painful rebuilding of family fortunes. Their sons, if only in justice to their sisters, cannot take up a career so unprofitable as the arts, even if there were patronage; and the profiteers and the new rich patronize, at first, only art that is spurious. It takes two generations at the very least to build up the new economic foundation, to educate the new patrons and to provide the new artists.



The Architectural Record *March*, 1924

RESIDENCE OF J. C. LYONS, ESQ., NEW ORLEANS, LOUISIANA
Armstrong & Koch, Architects

No one who loves the South wisely can pretend that this long process is yet complete, but it is surely in the making. The economic basis is now tolerably broad and secure. Cotton spinning at the source of supply, water power and automatic machinery making available the cheap and inexhaustible unskilled labor, the triumphant increase of the cigarette, the golden flood of oil in Texas and Oklahoma, the throng of winter visitors at Hot Springs and Asheville, Pinehurst and Palm Beach, all have brought a wealth which must in the end demand and supply its works of art.

The distribution of this wealth, to be sure, is not even. It is precisely the older centers of culture which haven't their share. Charleston still dreams over her abandoned rice fields undisturbed by the "New York woodpecker." Virginia, despoiled of her western Alsace with its great coal beds, and torn by sectional jealousy, finds little to tax when she makes up her mind to tax herself at all. But North Carolina! Here among the once despised "tarheels" and "crackers," cities are springing into existence overnight, tobacco and waterfalls are being transmuted into gold, and heavy taxes are lightly borne. Here an orgy of bonding is in progress: bonds for concrete roads, for schools, even—in Greensboro—a municipal bond issue for a magnificent railroad station, leased to the road. Fine new hotels, like the O. Henry in Greensboro and the Sheraton in High Point—a southern Grand Rapids in the old sense—make Babbitt supremely comfortable. And, although Carolina is still in the first stage of industrial evolution, other matters are beginning to come in for their share. At Durham the Dukes are backing Trinity College on a grand scale, and, not to be outdone, the State is bonding itself for a great upbuilding of its own University at Chapel Hill.

The South has had even more than its proportionate share in the phenomenal building years of 1922 and 1923. We may quote from the exhaustive survey made by G. L. Miller & Company, and published in the Atlanta Constitution:

"After establishing new high records during the peak building year of 1922, records that were supposed to stand for several years to come, the cities of the sixteen southern states came back during the first six months of 1923 and not only created new high figures but went ahead of last year by almost one hundred million dollars."

This great construction program has been favored by the very substantially lower cost of building in the South as compared with the North, a fact which explains, in great measure, why capital has been available on a large scale:

"Building costs in the southern states are 24.7 per cent less than in the cities of the North. . . . The principal items of materials are produced generally throughout the southern field, particularly southern pine and other common lumbers, brick and hollow tile. Being at the base of these supplies, freight rates are reduced to a minimum, and the labor involved in the production of these materials is cheaper than in other sections. . . .

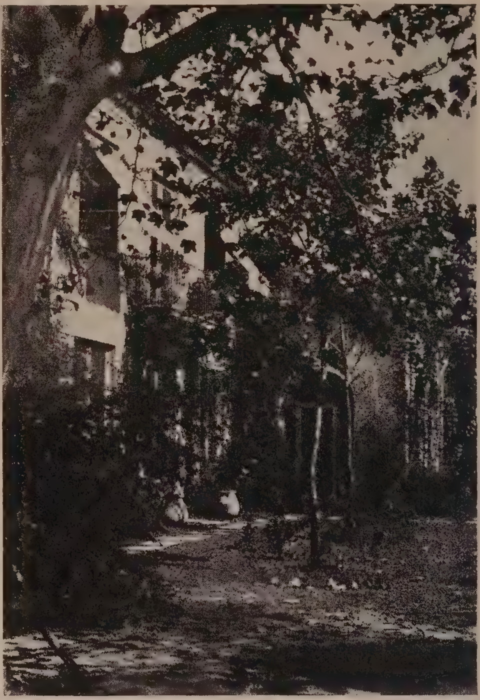
"In the matter of labor, the difference between the two sections is even more marked. Because of cheaper living conditions, absence of cold winters and ample manpower for the work, wages in the south are far below those existing in the north, and since labor plays such an important part in the total cost, a highly favorable balance is created."

The money and the jobs are there; are there taste to demand really fine things in building, and knowledge to create them? There are beginning to be. Not all owners are satisfied merely with pretentiousness, mechanical perfection, and sanitation. When the University of North Carolina undertook its great building program, it began by selecting McKim, Mead and White, with their great tradition of form, to direct it. A similar demand by owners for certified skill—encouraged in some cases by the able salesmanship of go-getters—has led many others to turn to Northern architects.

The profession in the South itself, however, is rapidly rising to its new opportunities. A generation ago, even twenty years ago, there were only a few trained men of taste, struggling to maintain the professional ideal with a public which did not understand it. Even five years ago in Virginia, there were only seven members of the American Institute of Architects. Now there are twenty-five or more, and the Chapter has been victorious in two important legislative fights involving the interests of the profession. All over the South there are now substantial numbers of men trained in the best American schools, with an occasional Paris-trained man. Were it not for the entrenched position of the older political plan-factories and the prestige of the New York firms, the Southern public might realize that the profession there is already well able to handle its work.

The architectural schools of the South itself have multiplied and developed rapidly in the last few years. At the University of Virginia, where Jefferson's school of architecture, the earliest to be founded in America, has been reëstablished, the fine library and the superb environment are bringing excellent results. Georgia School of Technology has already a long record of success in architecture, and there are other flourishing schools at Tulane, Alabama Polytechnic, Clemson in South Carolina, and no less than three institutions in Texas. Many of the graduates are going back to towns now rapidly building up, where there never has been an architect, and thus are spreading professional ideals.

Hitherto the effort of the schools and of the best men in the South has been chiefly to bring their work abreast of the current work in the country at large: to assimilate the plan composition of the Beaux-Arts and the new national style of McKim and his followers. It has scarcely been realized that the South has also its own traditions, which offer an individual point of departure not only in domestic, but also in monumental and religious architecture. Indeed, in the great area of the South there are not one but many local traditions.



RESIDENCE OF J. C. LYONS, ESQ.,
NEW ORLEANS, LOUISIANA
Armstrong & Koch, Architects

The Virginia Tidewater and South Carolina were the seat of some of the finest of the pre-Revolutionary or truly Colonial houses, marked by simple fenestration, with Georgian detail for doorways and cornices. These houses, of course, are well known, but they have entered more into the general body of Colonial tradition, and have thus found more imitation in New England and around New York than in any local following of their specially characteristic provincial traits.

More peculiar to the South is the Jeffersonian tradition, Palladian and Roman, which had its origin in the Virginia Capitol, the houses of Piedmont Virginia, and the University of Virginia. All these have the great portico of masonry with sturdy proportions and Palladian detail, and show a predilection for the simple form of the temple, which served alike for the public building, the church, and the dwelling. It was not confined to Virginia, but spread down the Piedmont to

RESIDENCE OF J. C. LYONS, ESQ., NEW ORLEANS, LOUISIANA
Armstrong & Koch, Architects

Columbia and Georgia, as well as across the mountains to Kentucky and Tennessee in the early years of the Republic.

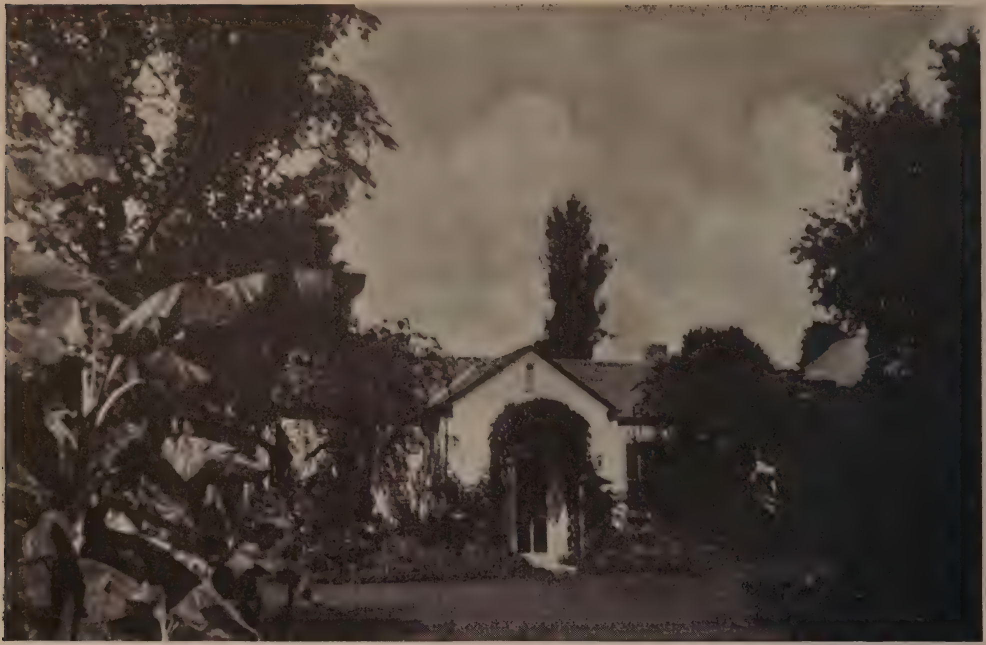
Even more characteristic was the form which the Greek revival assumed as the typical architecture of the South in the ante-bellum period. Beginning at Arlington on the Potomac, it became the style of the gulf states, where cotton was king. Here there was a special climatic relevance in the tall colonnades, often surrounding the entire house, as at Athens or Tuscaloosa.

In Florida and Texas the oldest tradition is, of course, Spanish, even though the remains are not numerous, and in New Orleans there has always been a persistence of French and West Indian forms, which took on a local tinge in the many-verandahed houses of the bayou plantations.

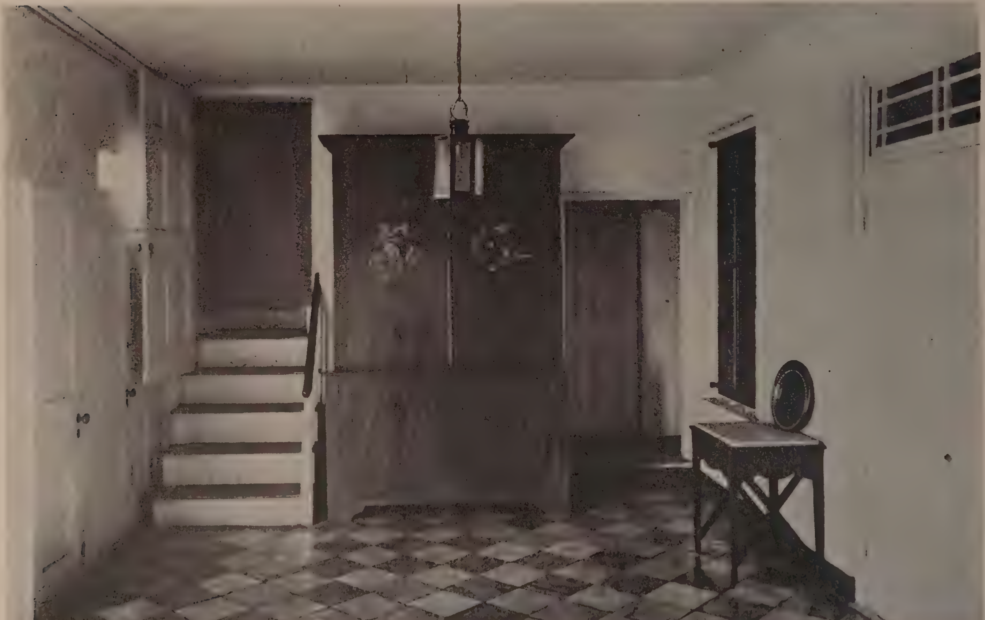
Even the Gothic is not without its specifically Southern versions, in such early works as old Trinity or the Huguenot Church in Charleston, the buildings of the Virginia Military Institute, or at Milledgeville, Georgia.

We cannot fail to welcome it when, in the erection of new buildings the designers have tended to adhere to their local styles and types, rather than to transplant thoughtlessly the fashionable formulae of the moment in the metropolitan centers of the North.

Instances of this in domestic architecture have been regrettably rare. Even in Piedmont Virginia, where the example of Jefferson has ever remained a living force, not many fine examples of the great porticoed house of brick have been put up in the last few years, and gifted designers with a feeling for the style, like Eugene Bradbury of Charlottesville, have been forced by clients to adopt the Eng-



Gardener's Cottage
ESTATE OF ANDREW STEWART, ESQ., NEW ORLEANS, LOUISIANA
Armstrong & Koch, Architects



RESIDENCE OF W. W. HALL, ESQ., NEW ORLEANS, LOUISIANA
Armstrong & Koch, Architects

RESIDENCE OF I. H. STAUFFER, ESQ., NEW ORLEANS, LOUISIANA
Armstrong & Koch, Architects

lish and other idioms of alien design.

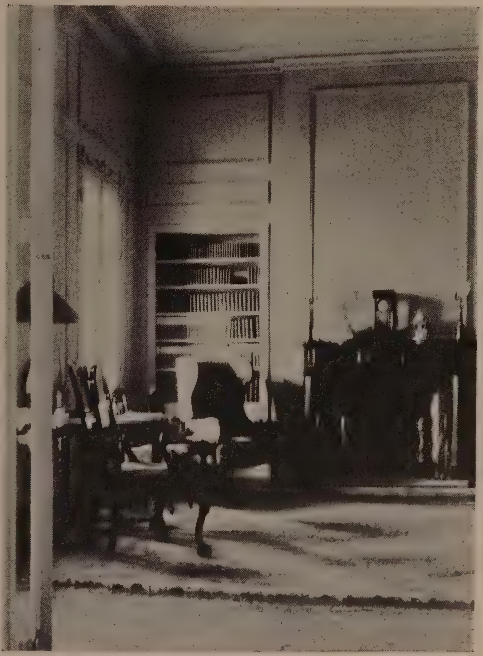
Near New Orleans some particularly admirable work in the old spirit of the place has been done by Messrs. Armstrong and Koch. Tolerance for simplicity, and recognition of beauty in old work even when others might thoughtlessly condemn some of this as "Victorian," have brought their reward in their houses. In some of these, as also in Mr. Churchill's remodelling of the Van Wart house, the balconies, iron work, awnings, and even a marquise, have been handled with much understanding of native idiom.

In Charleston the firm of Simons and Lapham has done some charming Colonial work in which not only the details, but also the peculiar types of plan native to the city, have been reverently and sympathetically handled.

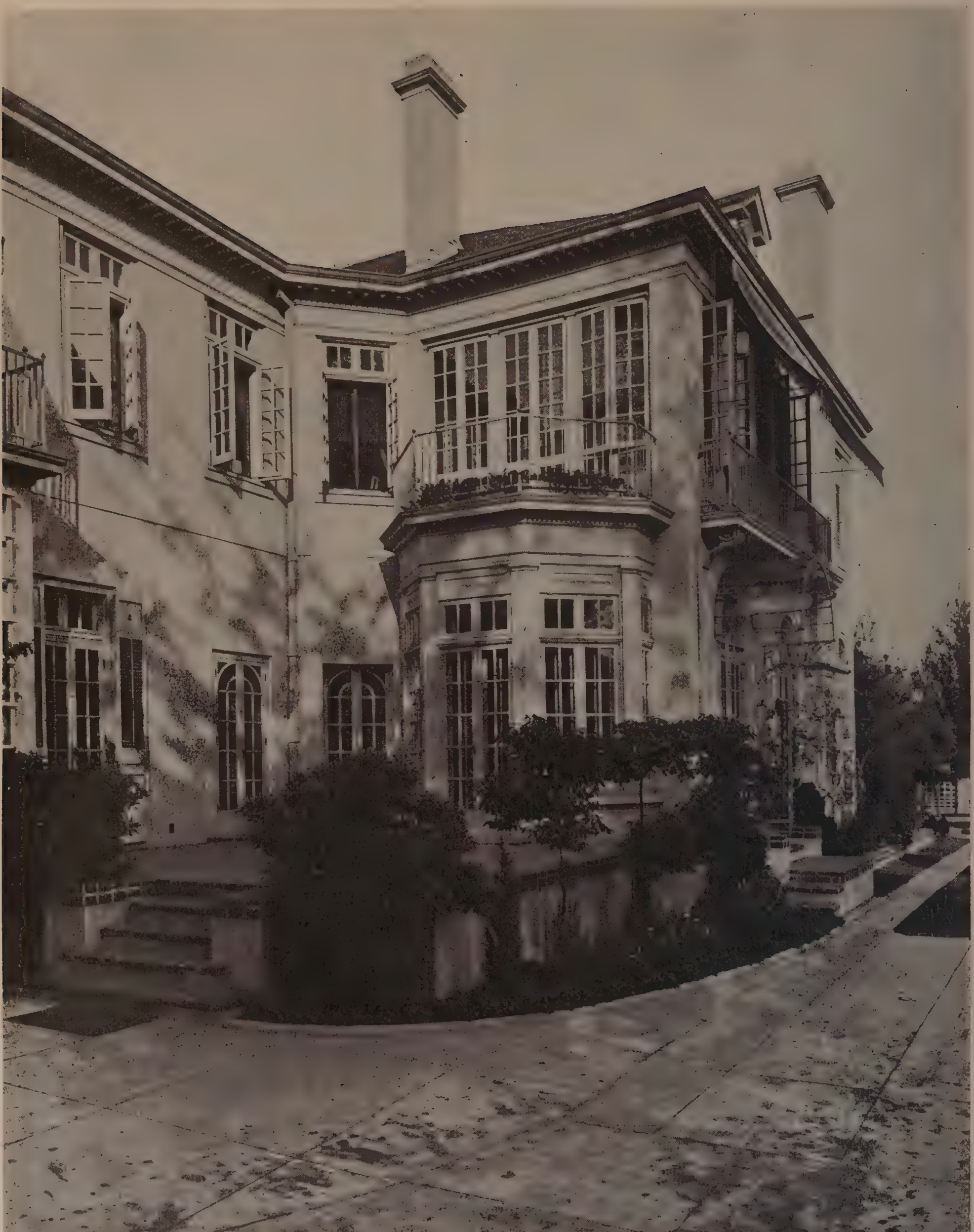
Although with less specifically local flavor, the work of Messrs. Pringle and Smith in Atlanta and of Messrs. Warren, Knight and Davis of Birmingham, among the newer generation, is more than usually competent and interesting. The Erswell house at Birmingham well shows how foolish it is, when foundations need be only a foot deep, to repeat in the South the Northern suburban box.

In Florida, where the old cottages at Palm Beach and Miami are being rapidly replaced by ambitious villas, Spanish and Italian precedents are furnishing the inspiration.

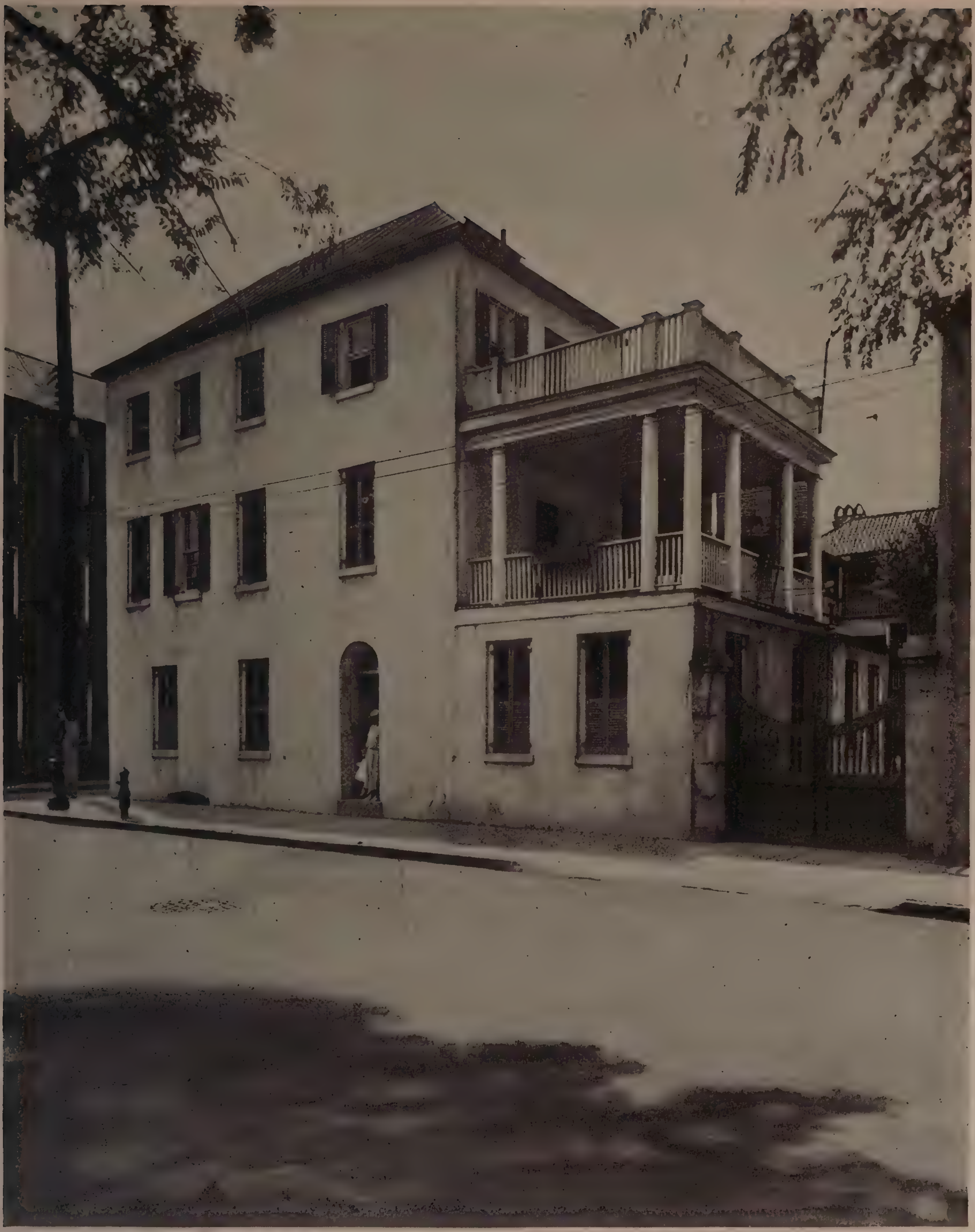
Of specifically Southern types of old churches there are several: the small rural chapel like St. James, Goose Creek; the church with the steeple and portico as we see it at Charleston, massively executed in masonry; and the temple-church as inaugurated by Jefferson. Little regard is being paid to these in current work, on the whole, and with a few exceptions, such as the synagogue in Norfolk, the designs might be executed quite as appropriately to the north of Mason and Dixon's line. In some cases, however, charming results have been secured, with some local character at least in the details. This is notably the case in the



RESIDENCE OF I. H. STAUFFER, ESQ., NEW ORLEANS, LOUISIANA
Armstrong & Koch, Architects

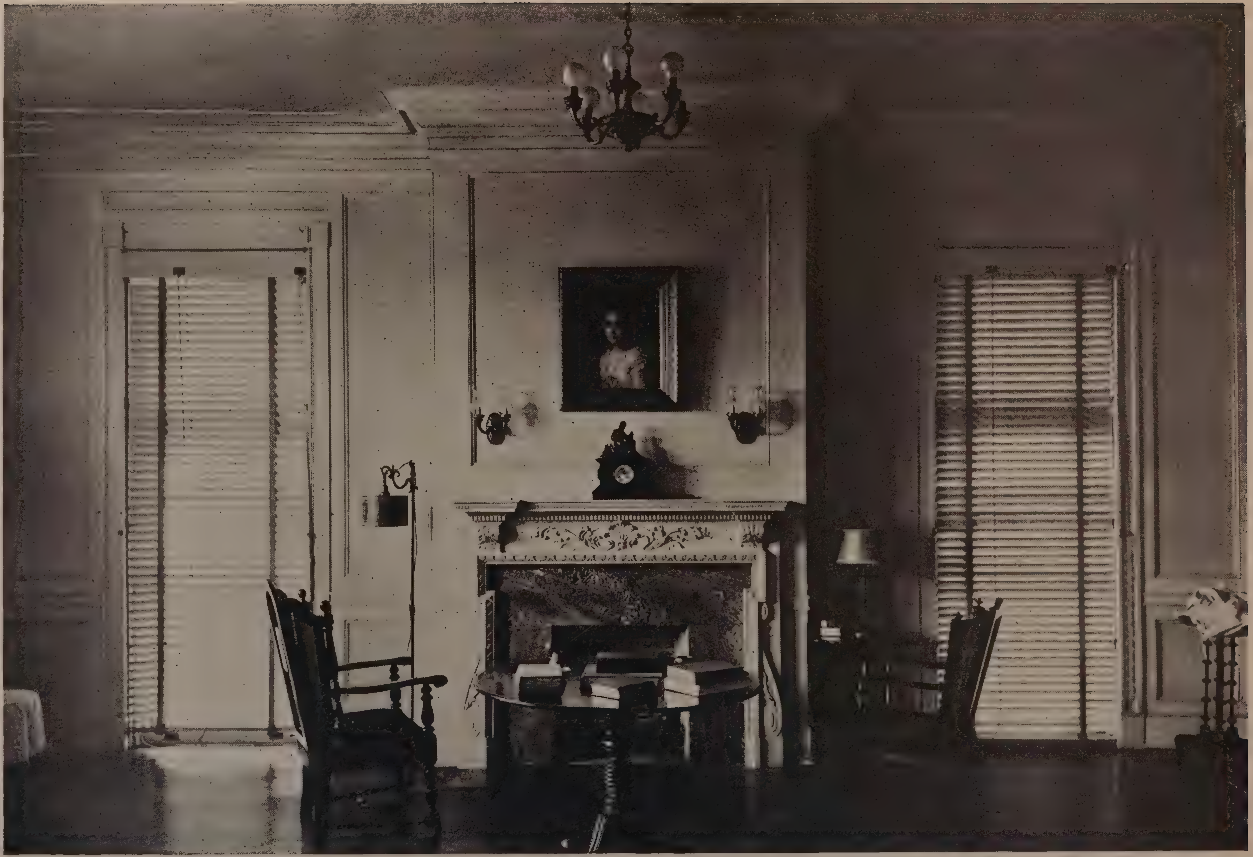


RESIDENCE OF DR. R. M. VAN WART, NEW ORLEANS, LOUISIANA
Frank G. Churchill, Architect



The Architectural Record March, 1924

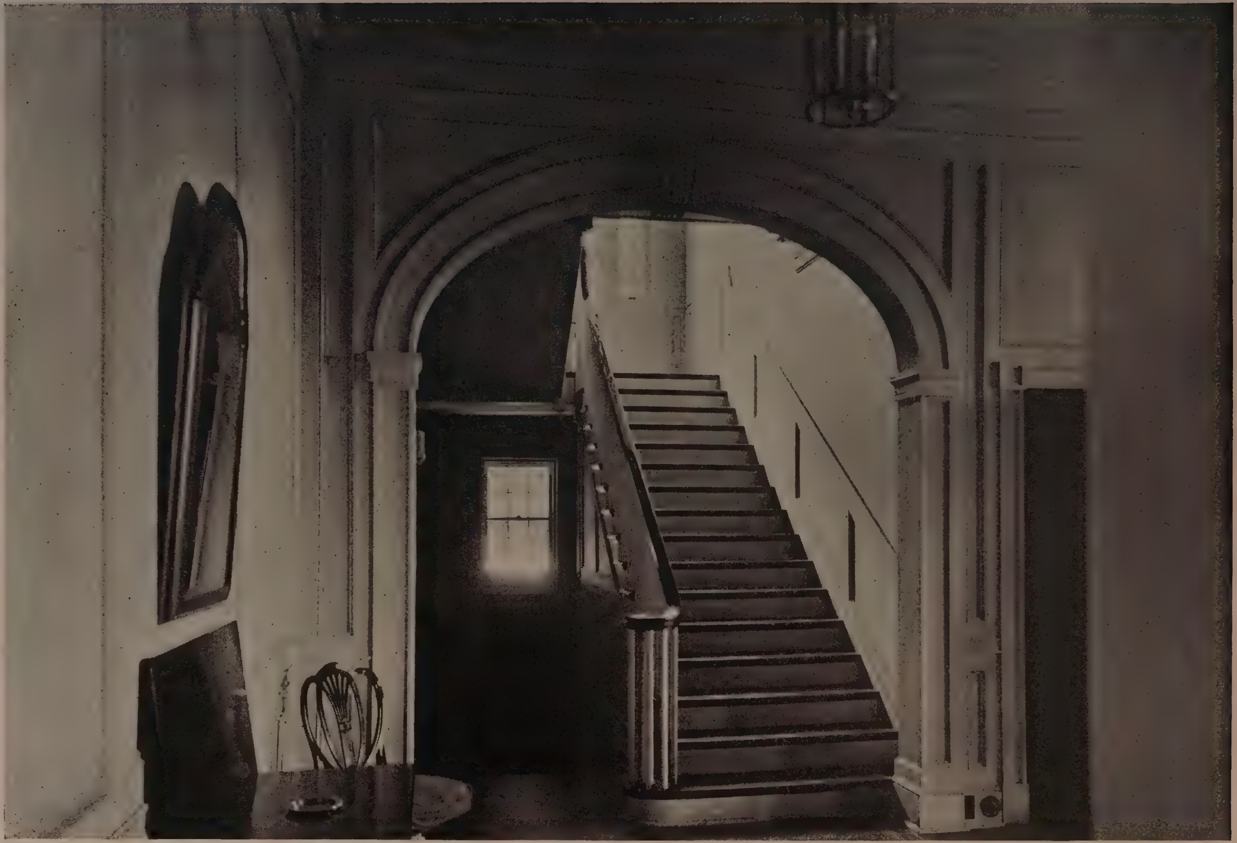
RESIDENCE OF JOSEPH E. JENKINS, ESQ., CHARLESTON, SOUTH CAROLINA
Albert Simons, Architect



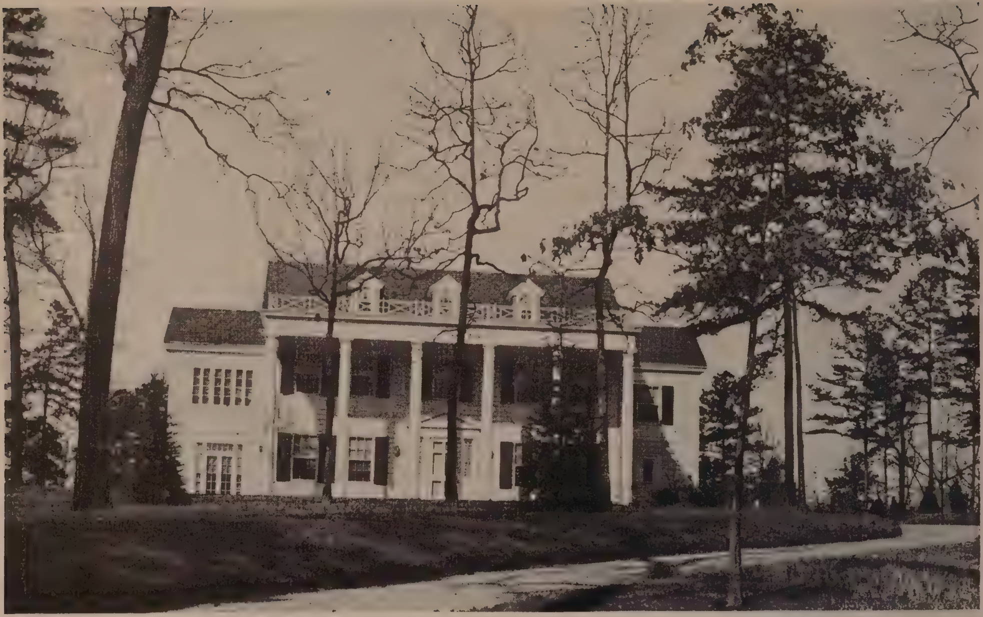
Living Room

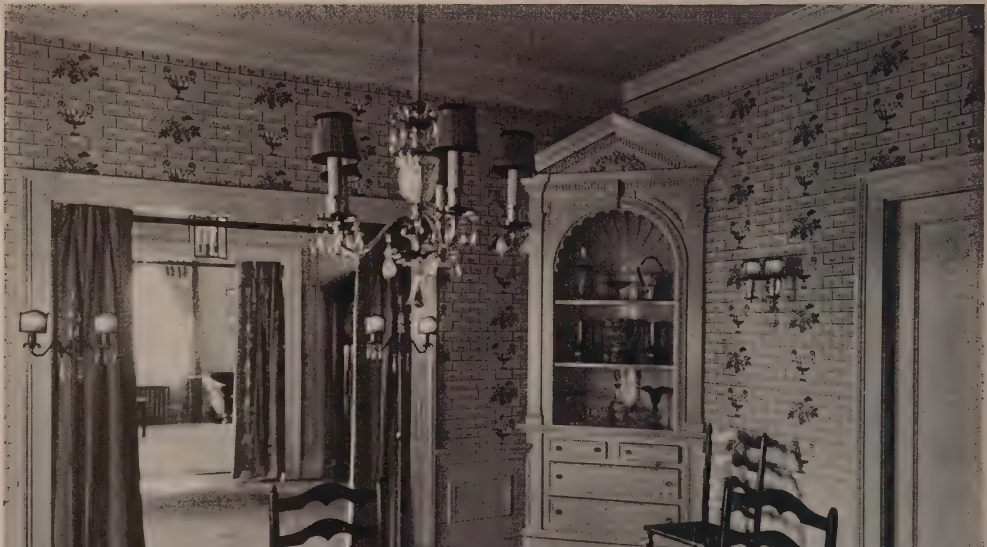
RESIDENCE OF JULIUS M. VISANSKA, CHARLESTON, SOUTH CAROLINA

Albert Simons, Architect. Samuel Lapham, Jr., Associate

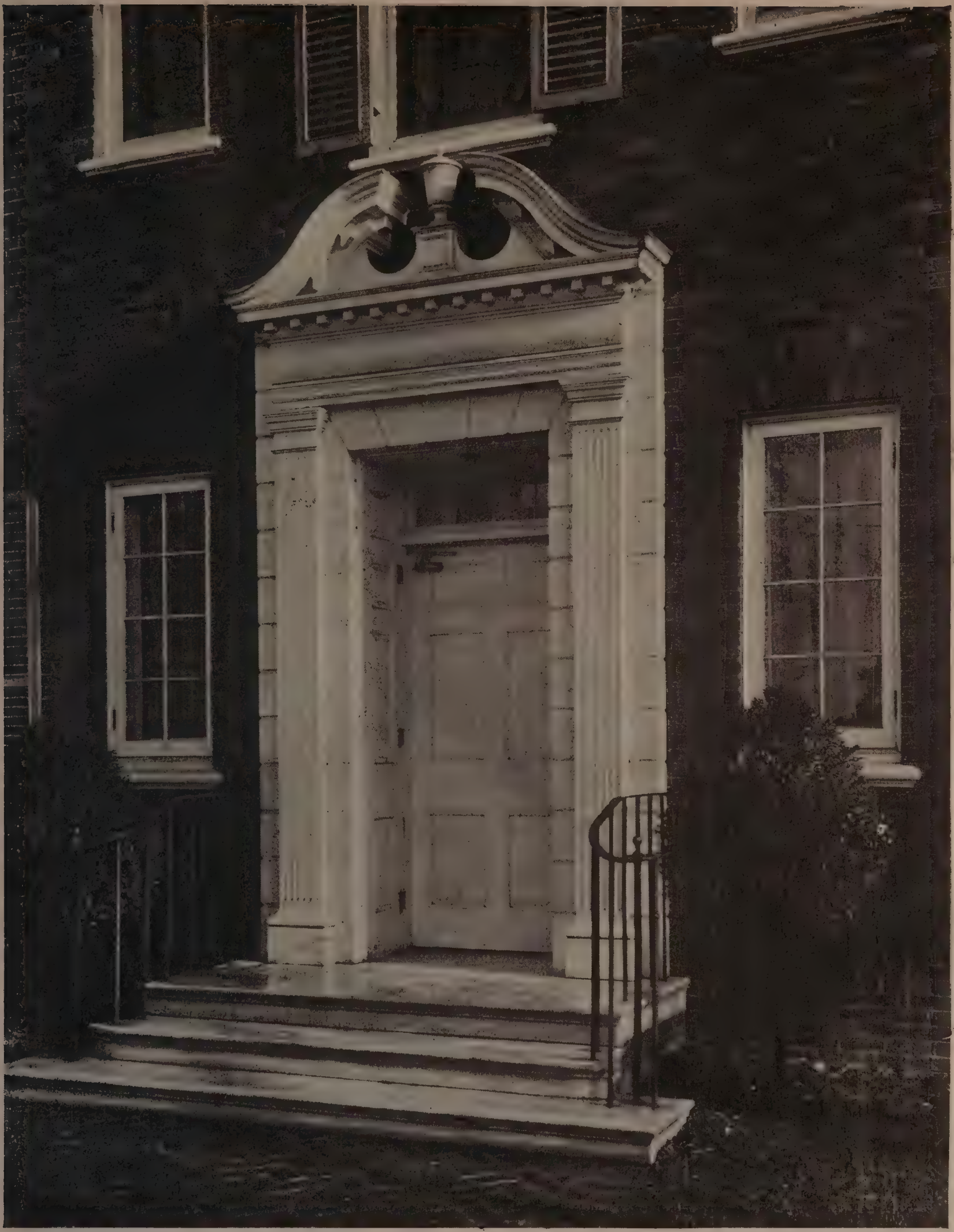


Stair Hall
RESIDENCE OF JULIUS M. VISANSKA, CHARLESTON, SOUTH CAROLINA
Albert Simons, Architect. Samuel Lapham, Jr., Associate

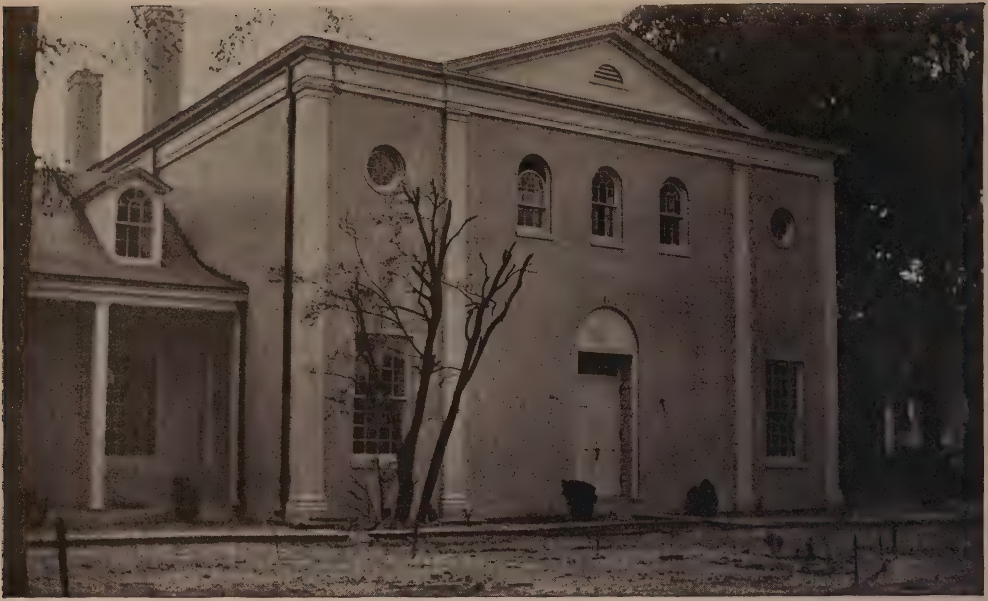




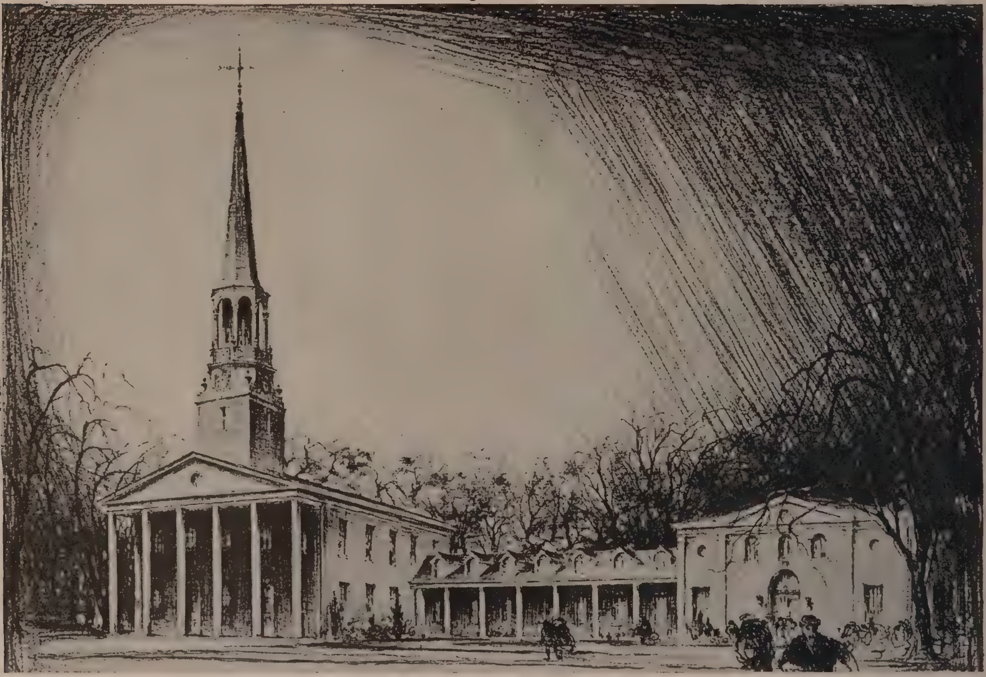
RESIDENCE AT ATLANTA, GEORGIA
Pringle & Smith, Architects



HANDLEY RESIDENCE, KNOXVILLE, TENNESSEE
Barber & McMurry, Architects

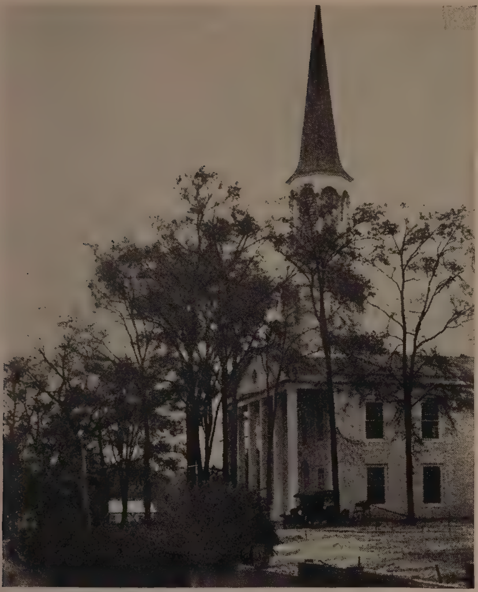


Sunday School Auditorium



Perspective

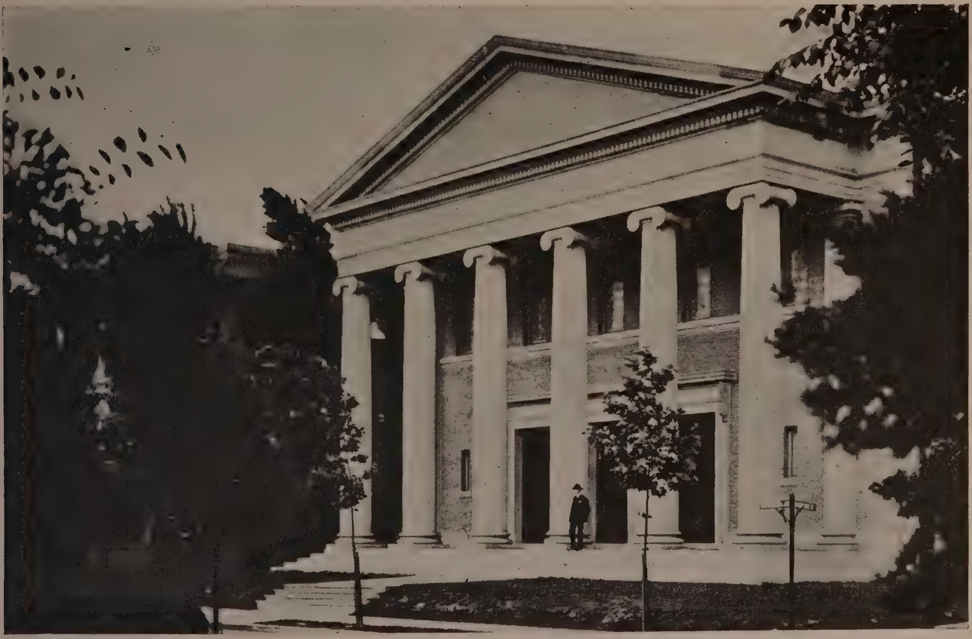
FIRST PRESBYTERIAN CHURCH, FAYETTEVILLE, NORTH CAROLINA
Hobart B. Upjohn, Architect



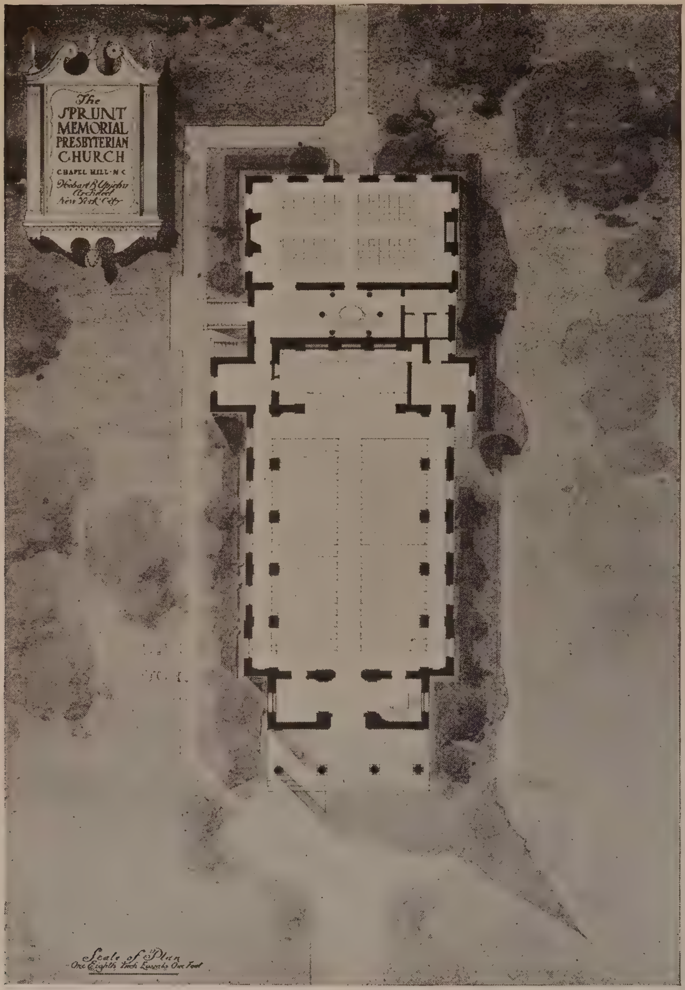
FIRST PRESBYTERIAN CHURCH,
FAYETTEVILLE, NORTH CAROLINA
Hobart B. Upjohn, Architect

First Presbyterian Church at Fayetteville, with its Mount Vernon porticoes and simple wall treatment. Another interesting church is the Sprunt Memorial at Chapel Hill, in which the modern basilican scheme with narrow aisles, first developed in Gothic churches, is translated into Colonial. In the parish house at Raleigh, Mr. Hobart Upjohn has used Gothic forms to harmonize with the church designed by his grandfather many years ago.

Public buildings on the whole, represent the least satisfactory phase of the Southern work, since political influence is likely to play too large a rôle in the selection of the architects, and the firms which possess this have not, as a rule, secured designers capable of giving the sensitive study of proportion needed to produce distinguished monumental work. State Art Commissions, where these exist, have been hampered in securing results by lack of general public understanding, and have scarcely been able to do more than work toward a consistent policy in the plan-



OHAV SHOLOM TEMPLE, NORFOLK, VIRGINIA
Ferguson, Calrow & Wrenn and Peebles & Ferguson, Architects



THE SPRUNT MEMORIAL PRESBYTERIAN CHURCH, CHAPEL HILL, NORTH CAROLINA
Hobart Upjohn, Architect

ning of the groups at state institutions.

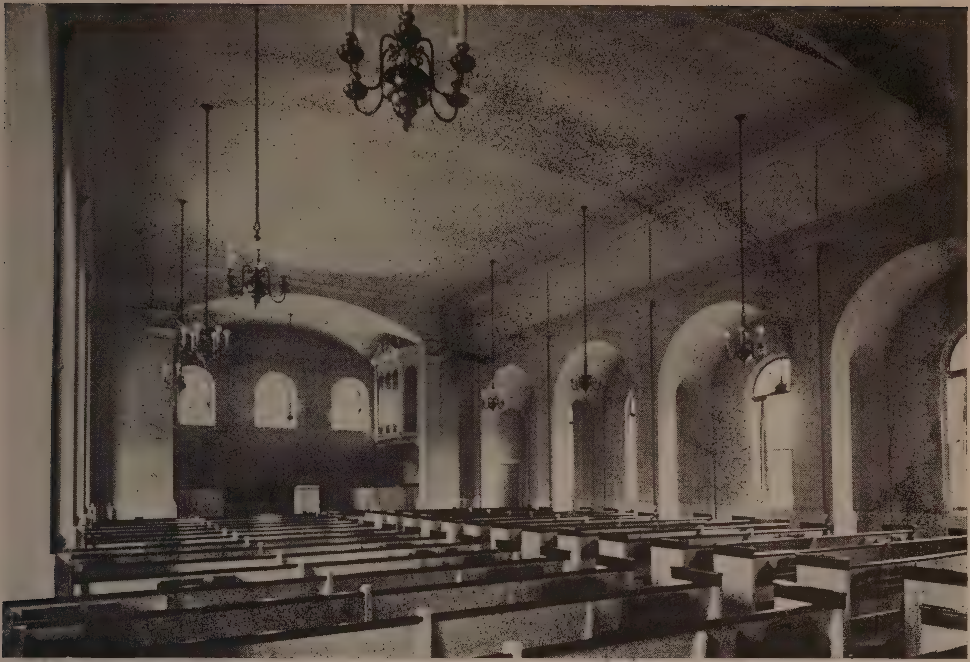
Some of the greatest expenditures in the new South, especially at the present hour, are being made for higher education. Here the finest of all possible models has been available in the University of Virginia, the white porticoes and fine brickwork of which had already placed their stamp on other old college groups such as Washington and Lee.

The tradition of formal, monumental planning inaugurated by the University will not be abandoned lightly. In the extensions under way at Charlottesville, two new symmetrical compositions are envisaged: the hospital and medical group on the east, and the residential and athletic group surrounding a great formal lagoon on the west. Although the old Lawn group as completed by Stanford White is very self-contained and the surrounding topography irregular, it has even been possible to secure certain axial connections with it. As the Rotunda stands on the highest ground, the small old buildings need not be dwarfed by the greater size required in the modern extensions.

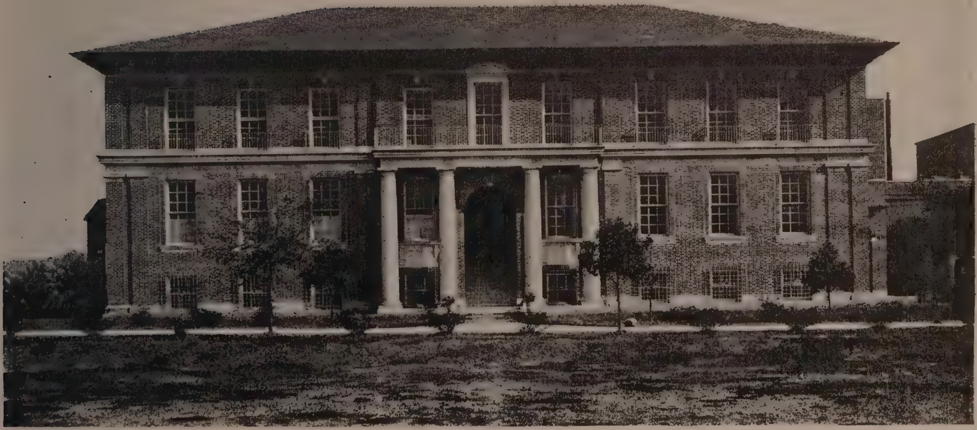
At Chapel Hill, McKim, Mead and White, with their associates, are rescuing the old group from once-threatened chaos, and a notable ensemble is in prospect.

Elon College, in North Carolina, recently destroyed by fire, is being rebuilt on a formal plan with Colonial forms, and the new buildings at Sophie Newcomb College in New Orleans, the University of South Carolina and Coker College in that state, the Training School for Lay Workers at Richmond, and other groups also follow Southern traditions of planning and detail. At William and Mary a symmetrical plan of future development is proposed and the new dormitory achieves harmony with the old buildings by material and character of forms.

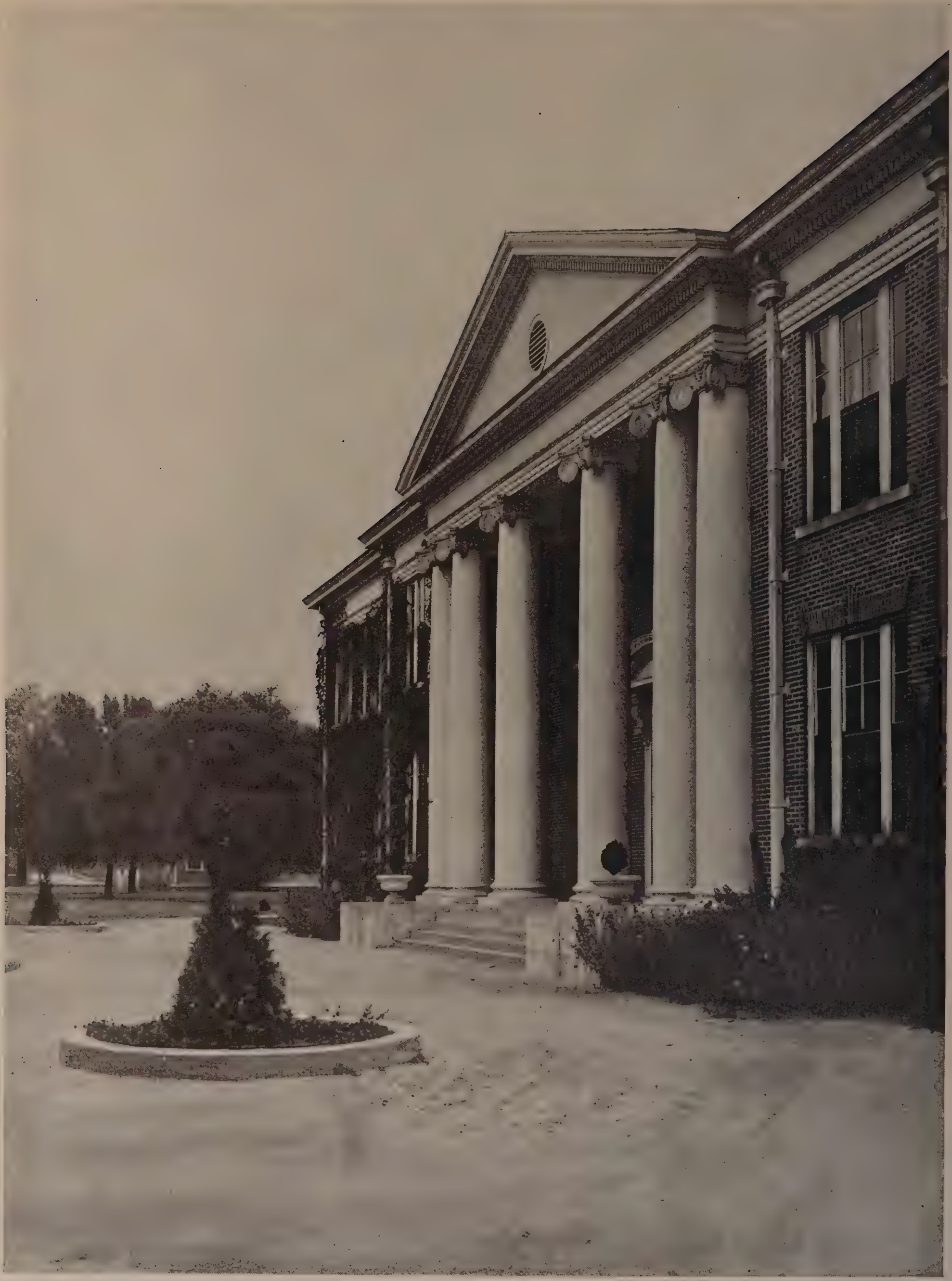
In a few instances creditable collegiate work has been done in other styles. Thus, for example, at the University of Richmond, Schauffler Hall worthily continues the Gothic already inaugurated. Some very charming buildings of the sort are



SPRUNT MEMORIAL PRESBYTERIAN CHURCH, CHAPEL HILL, NORTH CAROLINA
Hobart B. Upjohn, Architect

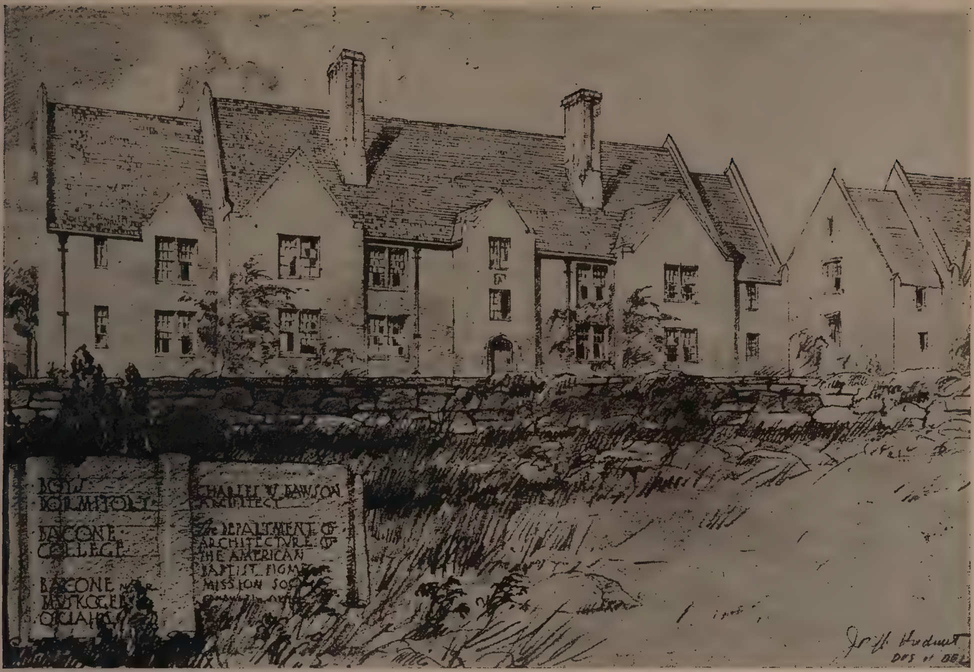


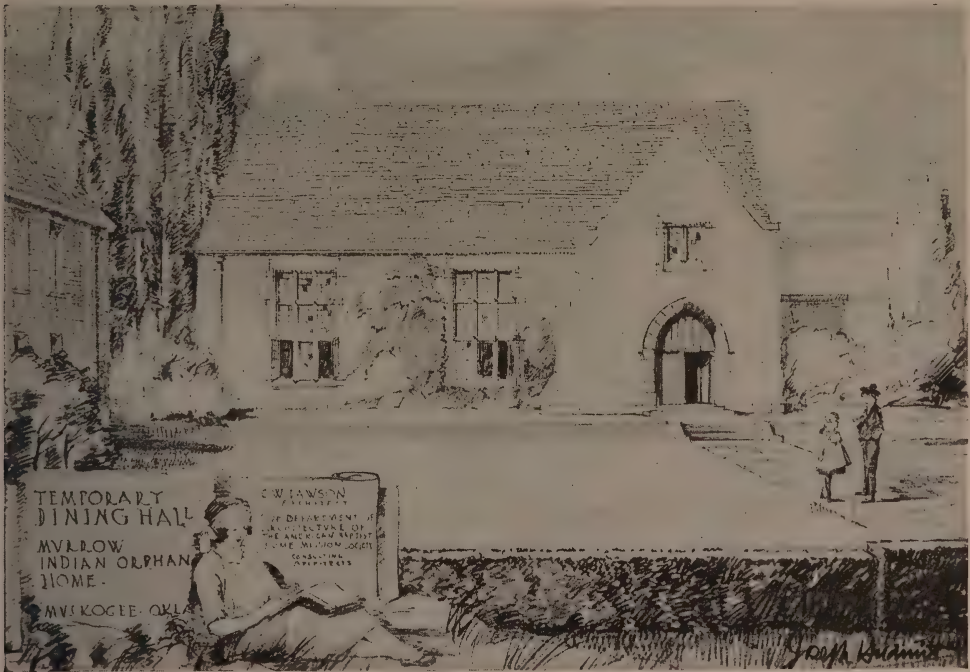
Gymnasium
H. SOPHIE NEWCOMB MEMORIAL COLLEGE, NEW ORLEANS, LOUISIANA
Frank G. Churchill, Architect



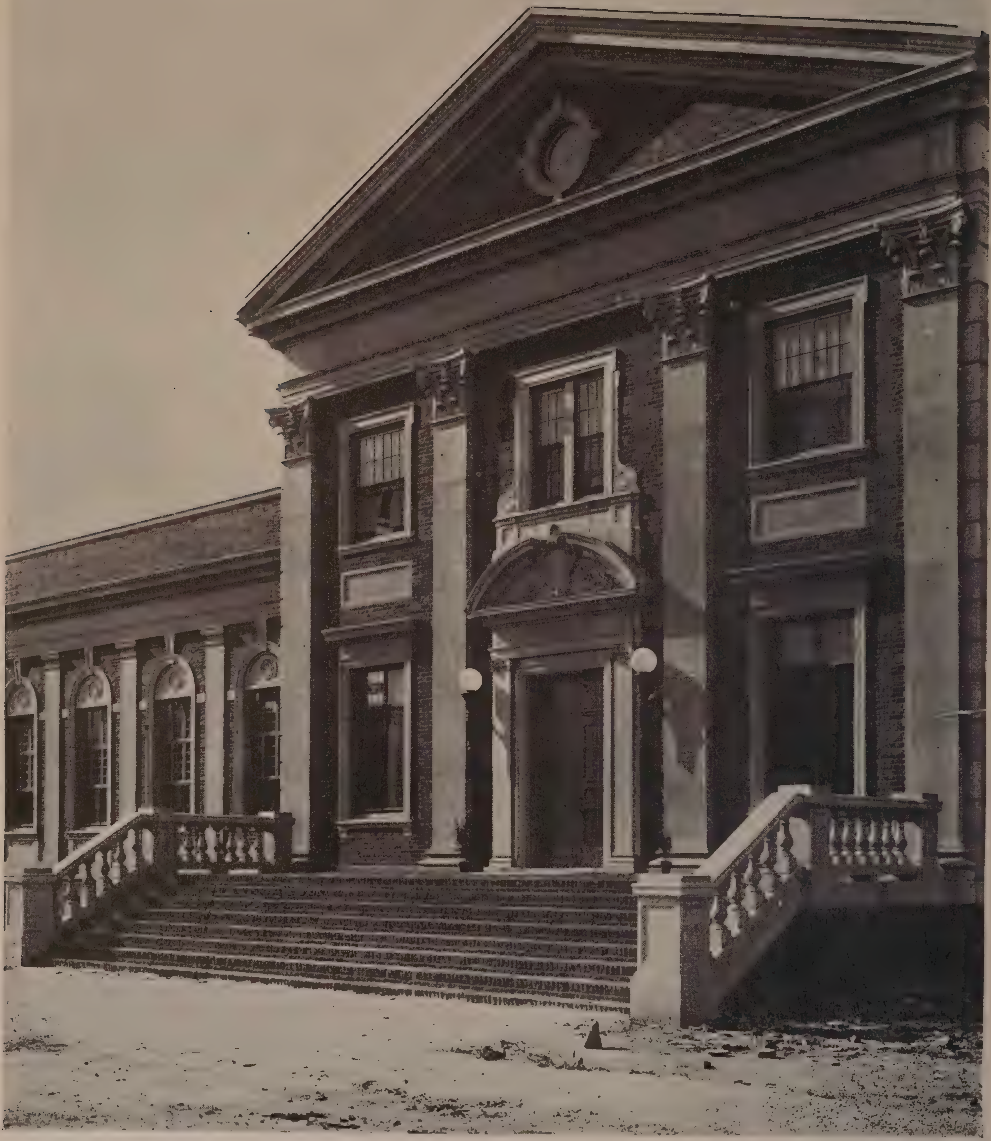
The Architectural Record *March, 1924*

COKER COLLEGE, HARTSVILLE, SOUTH CAROLINA
Wilson & Berryman, Architects


BOYS DORMITORY
BACONE COLLEGE
BACONE NEAR MUSKOGEE OKLAHOMA
CHARLES W. DAWSON ARCHITECT
THE DEPARTMENT OF ARCHITECTURE OF THE AMERICAN BAPTIST HOME MISSION SOC
J. H. Hudnut DEL


TEMPORARY DINING HALL
MURROW INDIAN ORPHAN HOME
MUSKOGEE · OKLA
C. W. DAWSON ARCHITECT
THE DEPARTMENT OF ARCHITECTURE OF THE AMERICAN BAPTIST HOME MISSION SOCIETY
CONSULTING ARCHITECTS
Joseph Hudnut

Charles W. Dawson, Architect. The Department of Architecture of the American Baptist Home Mission Society, Consulting Architects. Joseph Hudnut, Associate



The Architectural Record March, 1924

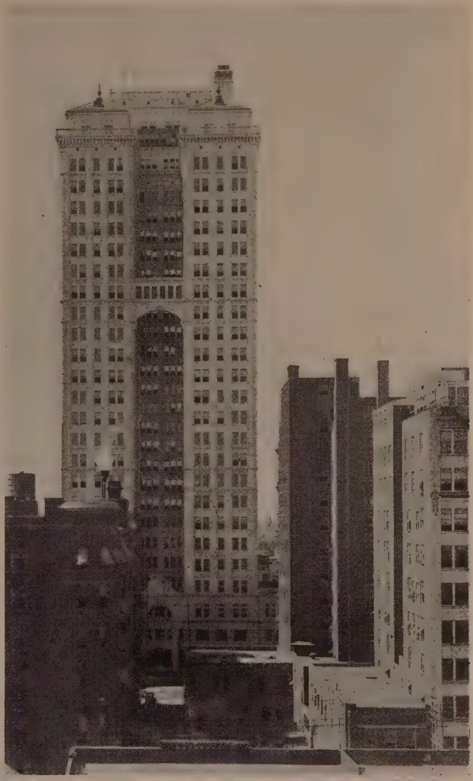
Refectory
TRAINING SCHOOL FOR LAY WORKERS, RICHMOND, VIRGINIA
Baskerville & Lambert, Architects

those of Bacone College and of the Murrow Indian Orphan Home in Oklahoma, as they appear in the designs and drawings of Mr. Joseph Hudnut, associated with the consulting architects.

The new building activity of the South has not confined itself, to be sure, to the old problems of the church, the courthouse, the college, and the dwelling, but with urban growth, has included the modern office building, bank, hotel, and school. Here Northern firms with special experience have been called on largely, and in certain instances they have done some of their most admirable work for Southern clients.

Perhaps the most notable of the Southern office buildings are those which have been called into being by the oil industry in Texas. Chief of these is the Magnolia Building in Dallas, which rises to a height of four hundred and fifty feet. As in many others, north and west, this extreme height is less the result of urban congestion than of a desire for advertising superlatives. Without feeling that the building makes any really novel contribution to the history of the skyscraper, one may well admire its gaunt mass rising against a background almost of open prairie. In the Texas Company and the Humble Oil Company buildings at Houston there are competent versions of the clarified, straightforward types prevailing in New York. The First National Bank Building in Richmond, the American Exchange National Bank Building in Dallas and the Whitney Central National Bank Building, are other excellent examples. The Security Building in Memphis, by McKim, Mead and White, is the first high building in the South to show the complete reversion to simple ashlar wall surfaces, in which this firm and Mr. Charles A. Platt have led the way.

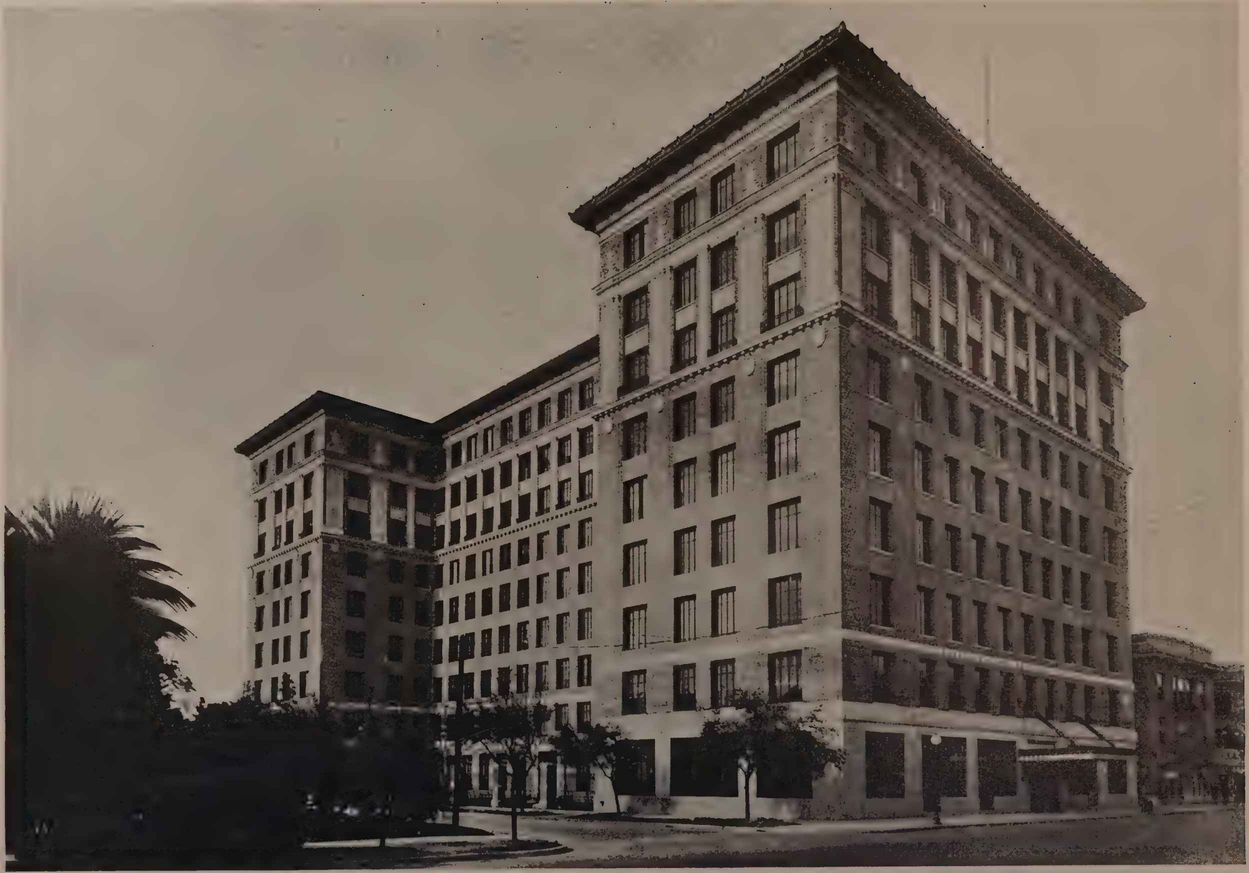
Many of the local firms in designing office buildings have not been content with simplicity of mass, but have striven to achieve conspicuousness by the employment of towers. Unfortunately, most of these have taken the form of half-hearted imitations of the Woolworth and Wrigley buildings, lacking both in boldness and in distinction. A notable exception is the Jackson Building in Asheville, in which Mr. Ronald Greene has arrived at a simple and successful composition with Gothic forms.



MAGNOLIA PETROLEUM COMPANY BUILDING, DALLAS, TEXAS.
Alfred C. Bossom, Architect

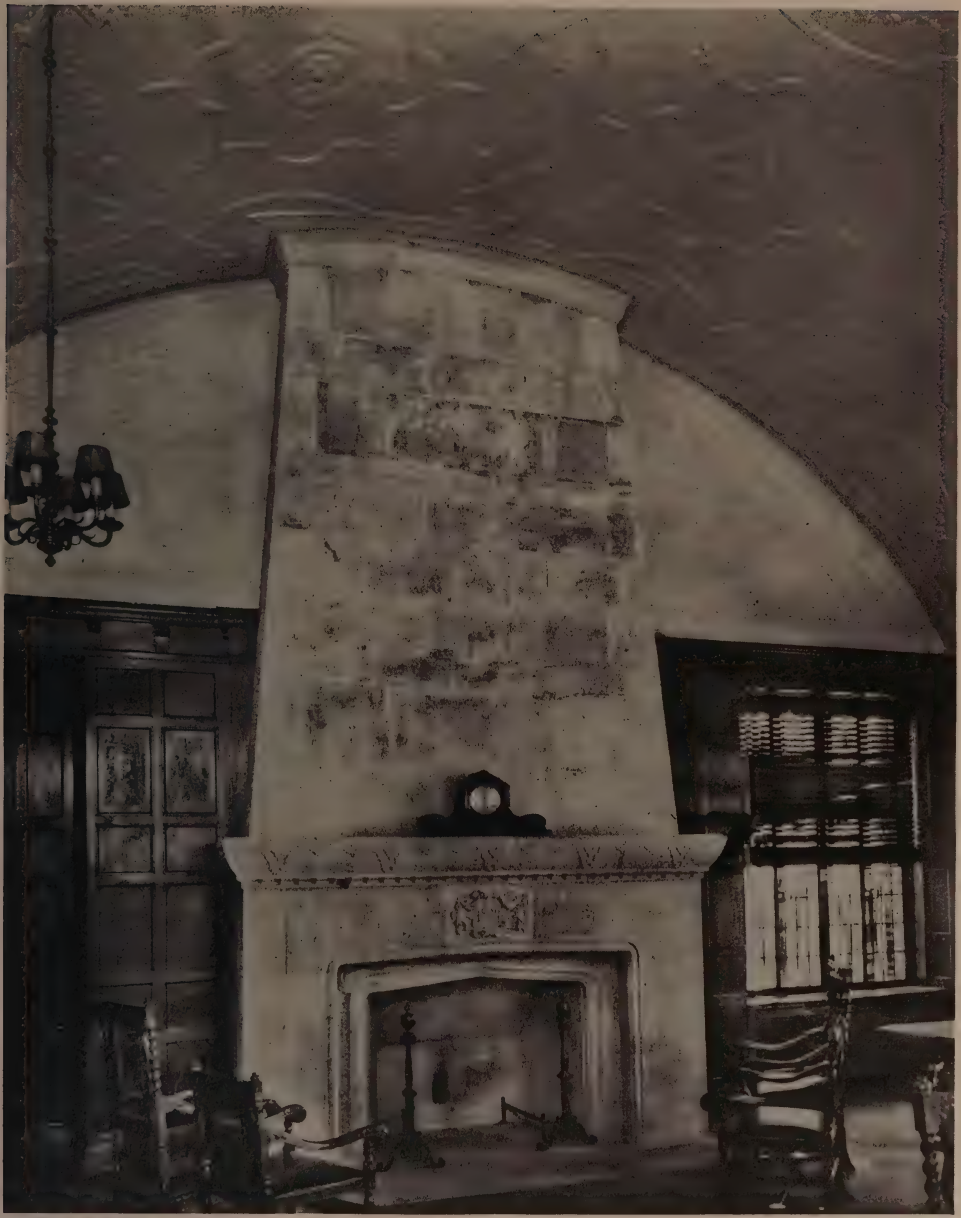
Few banks anywhere achieve greater dignity than the Virginia Trust Company in Richmond. The motive of the Roman arch, as interpreted by Chalgrin and by Stanford White is used on a scale not incommensurate with that of their great arches. Other fine Southern banks by Mr. Alfred C. Bossom include the Charlotte National Bank, a well-studied Greek Doric design, the Merchants Bank of Durham, and the Citizens Bank of Covington. Particularly good bronze work is to be found in the Fidelity Bank of Durham.

The building of hotels in the South had an auspicious beginning with the

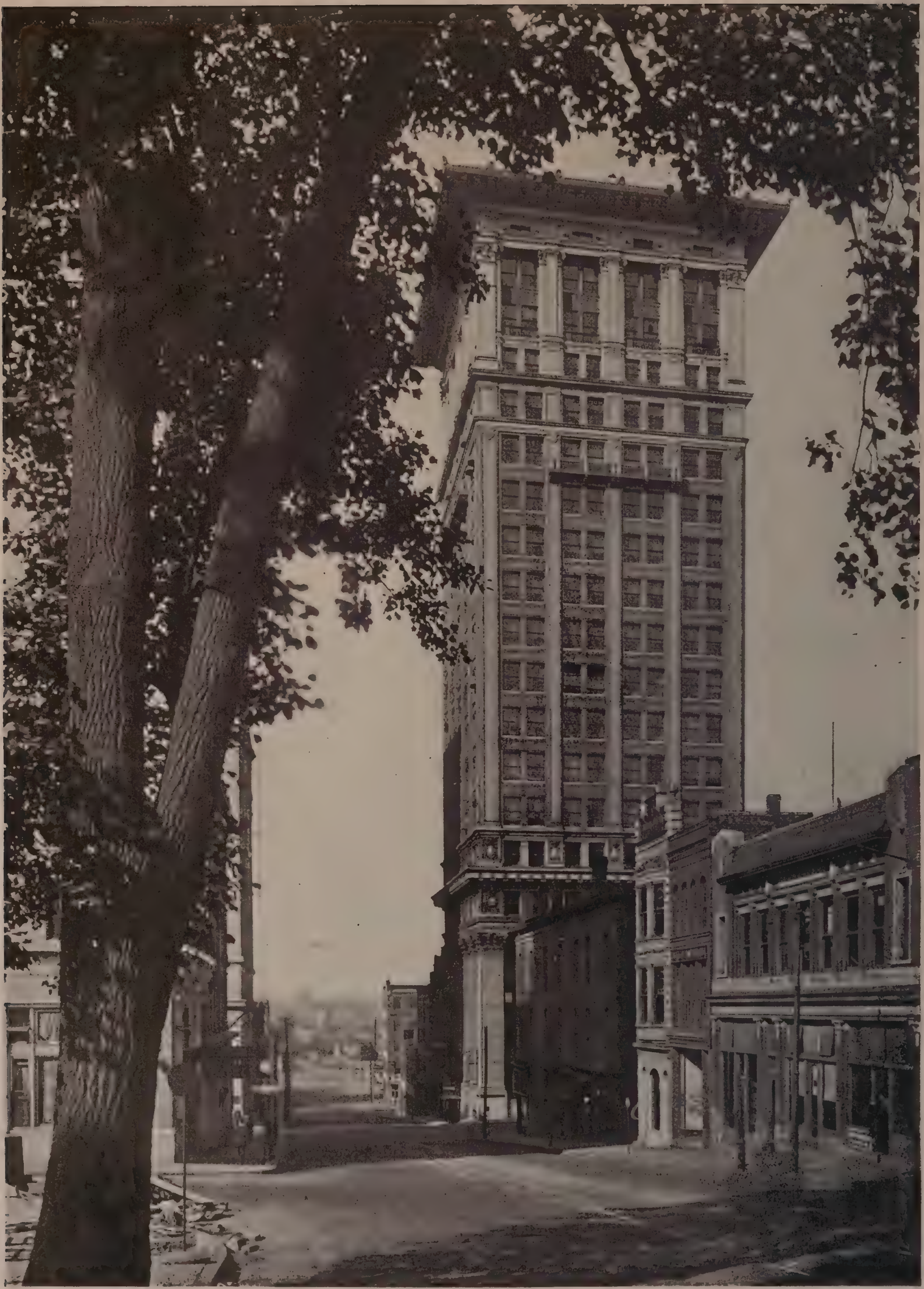


The Architectural Record *March*, 1924

HUMBLE OIL AND REFINING COMPANY, HOUSTON, TEXAS
Clinton & Russell, Architects



Board Room
HUMBLE OIL AND REFINING COMPANY, HOUSTON, TEXAS
Clinton & Russell, Architects

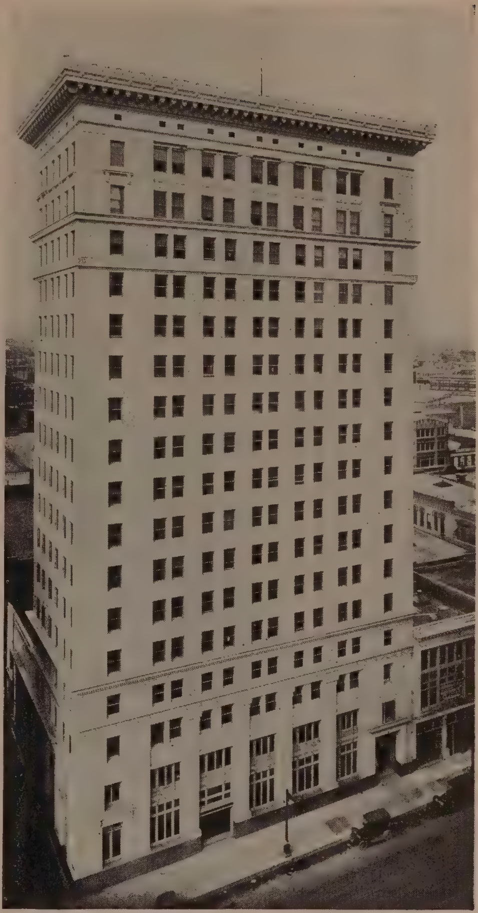


FIRST NATIONAL BANK BUILDING, RICHMOND, VIRGINIA
Clinton & Russell and Alfred C. Bossom, Architects

Ponce de Leon in St. Augustine. It cannot be said that any of the more recent resort hotels really equals this or the other early Southern examples which formed the most notable early works of Carrère and Hastings. Many very extensive structures, however, are now under construction or recently completed, which bring to Southern cities the modern standards of accommodation and equipment. Among these may be specially noted the Bon-Air Vanderbilt at Augusta and the Biltmore in Atlanta.

On the subject of Southern conditions as affecting school design, some very judicious words have been written by Mr. William J. Sayward in the *Southern Architect and Building News:*

"Perhaps the most obvious differences in requirements are those imposed by climatic conditions. In the North, for example, it is well said that they build to keep warm, while in the South they build to keep cool. In the colder climates a compact plan has everything to recommend it, while in the warmer climates the advantages of a low extended type deserve every consideration. Obviously much less attention can be paid to the heating plant in one case than in the other, and on account of differences in labor obtainable, together with climatic conditions, a radically different plan should generally be followed. Outside the larger cities in the South janitorial service of comparatively meager intelligence is all that can be acquired. This means that as simple and as near foolproof a type of installation as possible must be employed. It would be the height of folly to install a complicated mechanical system of ventilation without the necessary intelligence to operate it. In compensation for this difficulty we do have, however, a climate which permits ordinarily of the simplest and most direct form of ventilation, the open window, and this should be relied upon almost entirely in the smaller town work. Where we do cross the line first into the domain of mechanical ventilation the "Split System" so called should have first consideration, since in that the actual heating of the building is not dependent upon a complicated system of ventilation. The latter may fall down and be out of commission for an indefinite length of time, but school will not have to be dismissed for lack of heat. Use of this system also permits the installation of a direct system of steam heat at a time when lack of funds might veto the use of a first class equipment, with still the possibility of adding the ventilation at a later period.



AMERICAN EXCHANGE NATIONAL BANK, DALLAS, TEXAS

Alfred C. Bossom, Architect

"As to standards of lighting with their direct influence upon fenestration, it is hard to understand why a code formulated in a Northern city under the trying conditions of more compact building and, as in some instances, a gloomy, rainy climate may not be somewhat modified in the "Sunny South." This would leave less wall surface punctured by windows and consequently leave the designer much more free in his composition, a highly desired situation. The factory type of school house which has been brought about by the unfortunate literal observance of lighting requirements would then have some show of being eliminated or at least modified.

"Standards, to be of the greatest service, should be known, understood, and finally applied not blindly but with the utmost discretion. In the South, where in the great majority of communities the cost of fireproof buildings is prohibitive, standards of safety obviously have to undergo a judicious pruning; such being the case we must select those which apply to plan rather than material, with the result right away that structures of several stories must be tabooed, and a single story employed where possible."

In all the United States it would be hard to find a school to surpass the new Handley School at Winchester, Virginia. Although a private benefaction, it is to be open to the public as part of the school system of the town:

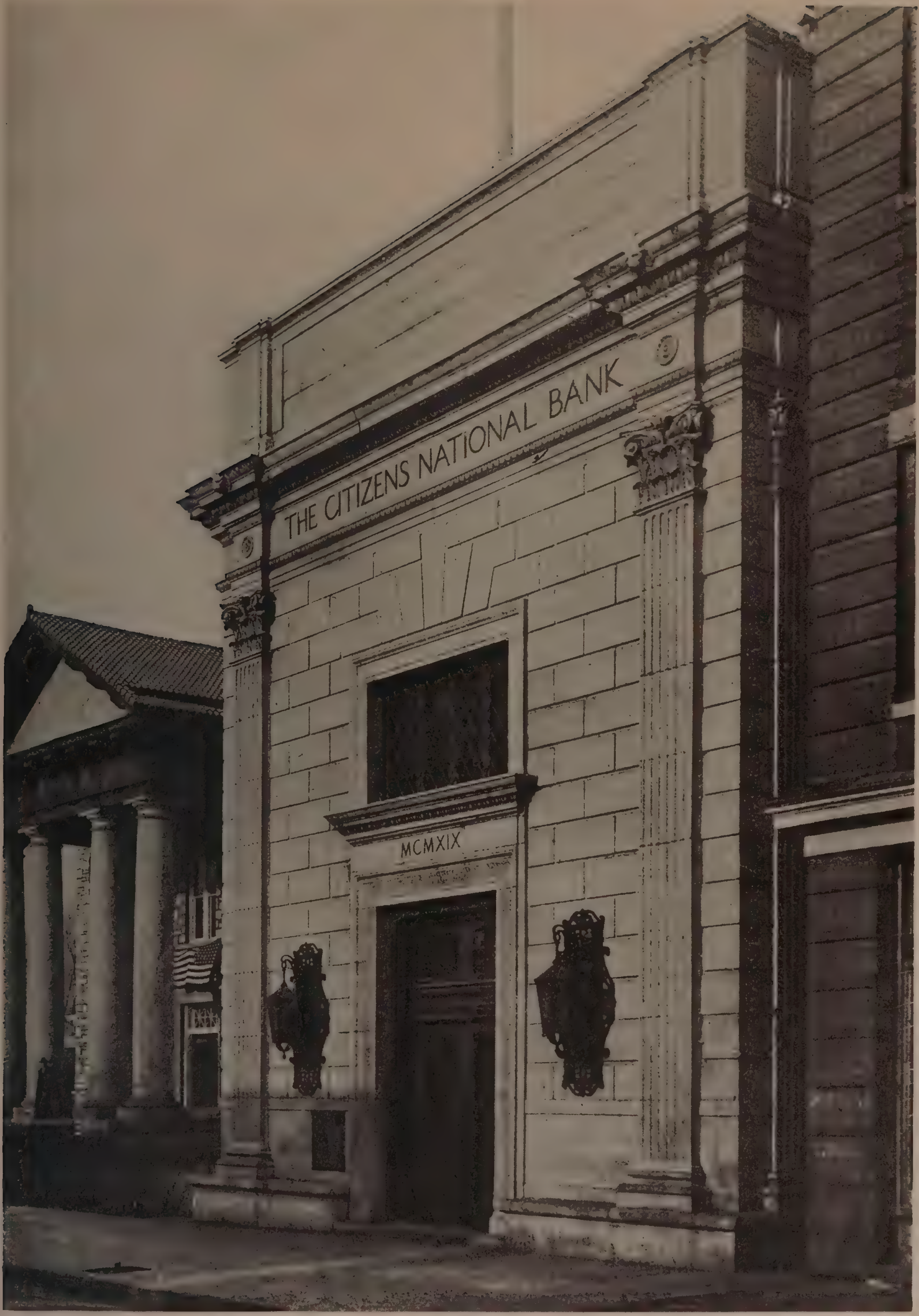
"The school is located in a tract of some eighty acres which is to be laid out with every possible provision for athletics, including tennis courts, an athletic field and stadium, wading pool, playgrounds for little children, golf course and a park for adults.

"Within the school building, which is designed in the form of a letter H and on the one-story, unit plan with an outside exit from each classroom, are taught the usual kindergarten, elementary, junior high and senior high grades, and in addition to the requisite classrooms with overhead light the structure includes the necessary laboratories, shops, an assembly room which seats 2,000 when extended to include the play court, and also a gymnasium, nature study hall, a swimming pool, cafeteria and a number of other adjuncts not often to be found in even the best equipped school buildings. Carrying out the wishes of its founder, the school is intended to be not only the most completely equipped of public schools but is also to be a community building so broad in its scope as to care for not only the regular school curriculum but to meet also the vocational and recreational needs of all the people in the community."

JACKSON BANK BUILDING,
ASHEVILLE, NORTH CAROLINA
Ronald Greene, Architect

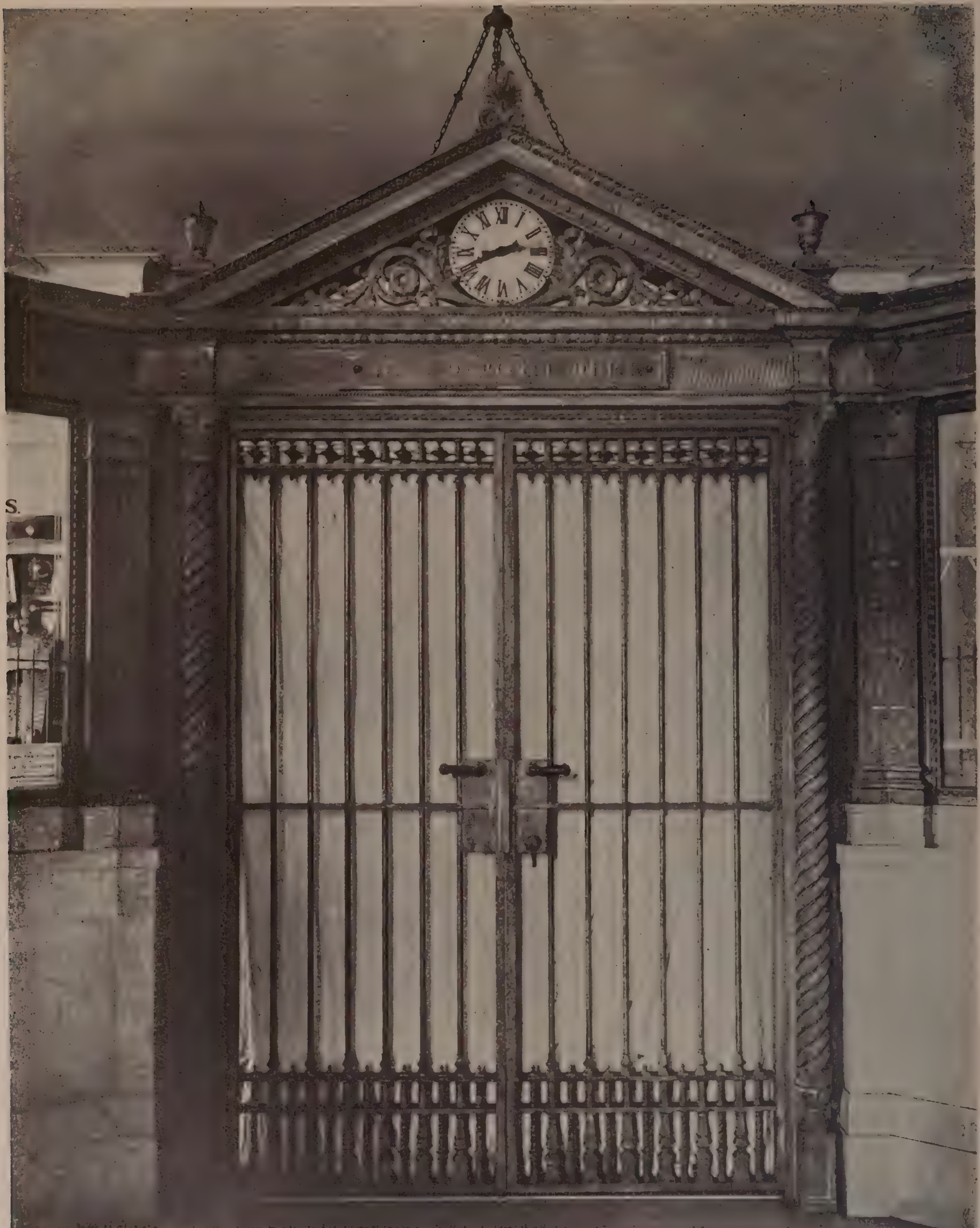
Building and grounds are welded into a fine axial composition. A long mall leads up to the athletic field, with its stands in a great hemicycle dominated by terraces, colonnades and portico.

Another admirable school building in the design of which Southern traditions

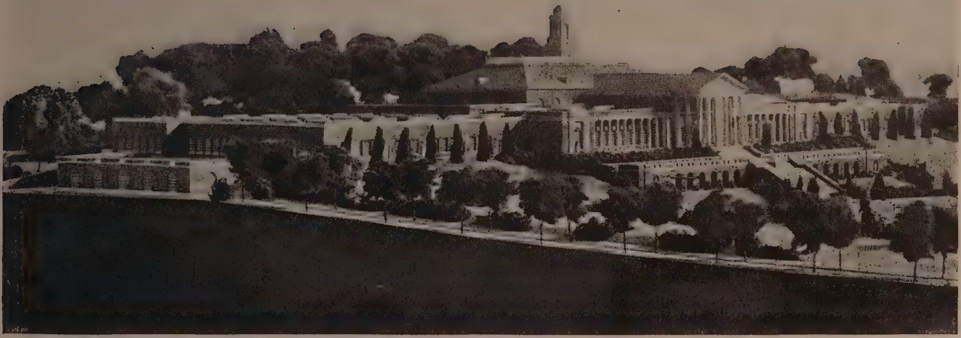


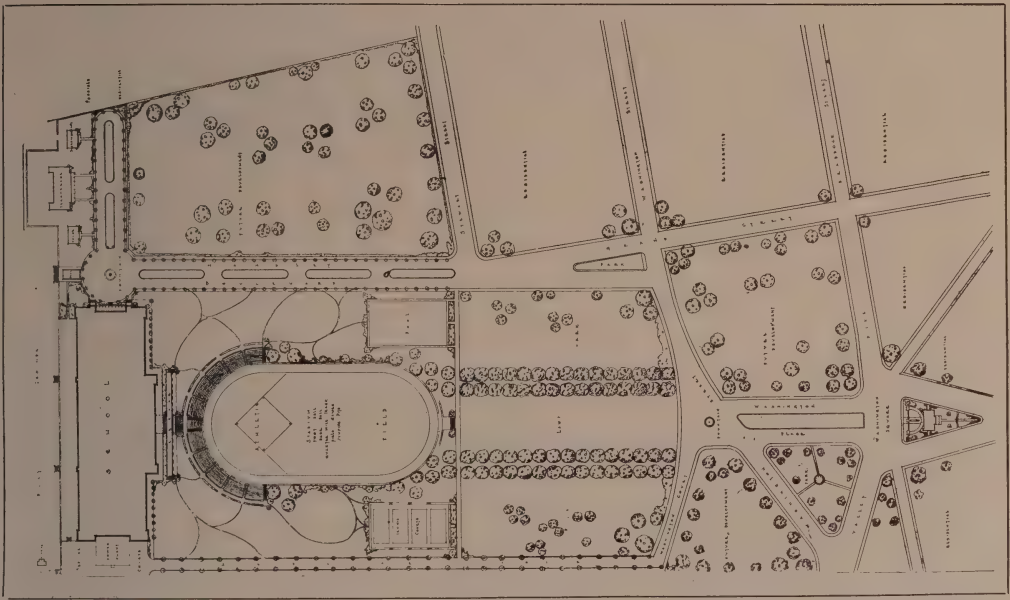
CITIZENS' NATIONAL BANK, COVINGTON, VIRGINIA

Alfred C. Bossom, Architect



Bronze doors to vault
FIDELITY BANK, DURHAM, NORTH CAROLINA
Alfred C. Bossom, Architect

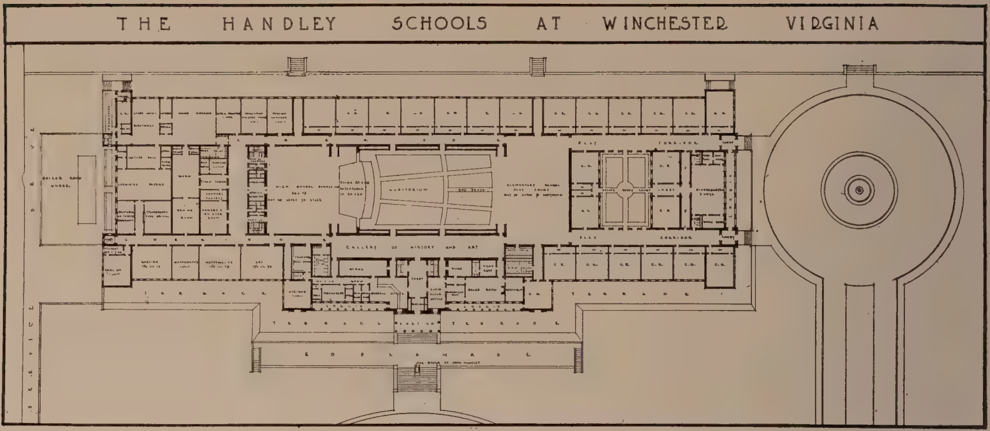




The Architectural Record PLAN OF GROUNDS *March*, 1924

THE HANDLEY SCHOOLS, WINCHESTER, VIRGINIA

W. R. MacCornack, Architect

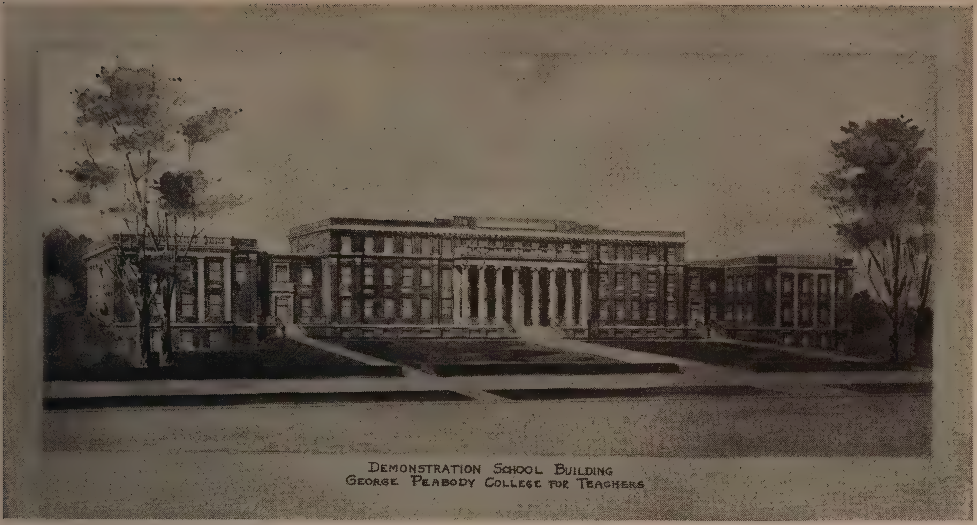


PLAN OF SCHOOL

have been specially considered is the George Peabody Demonstration School at Nashville. Clarity, order and dignity characterize the design, and any factory-like aspect has been successfully avoided.

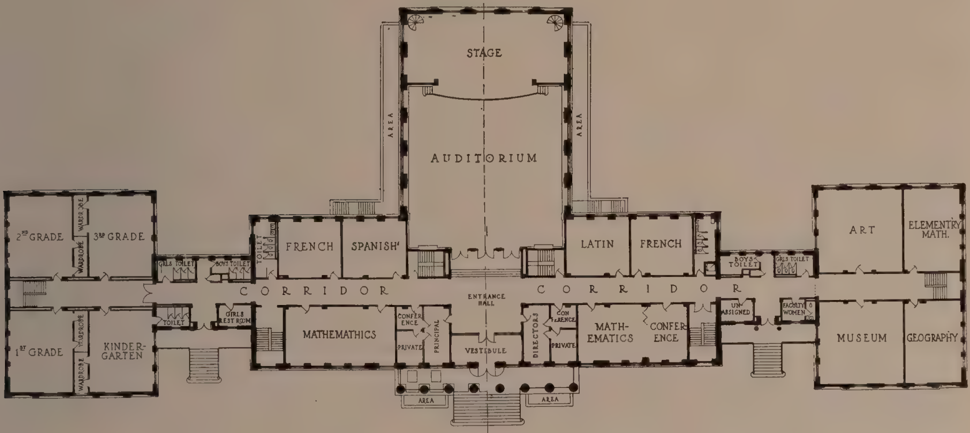
Mr. William B. Ittner, in designing the Junior High School at Savannah, has employed a Colonial treatment, whereas

THE HANDLEY SCHOOLS, WINCHESTER, VIRGINIA
W. R. MacCornack, Architect


DEMONSTRATION SCHOOL BUILDING
GEORGE PEABODY COLLEGE FOR TEACHERS

in Dallas he has felt at liberty to use, rather, a cosmopolitan version of Renaissance forms.

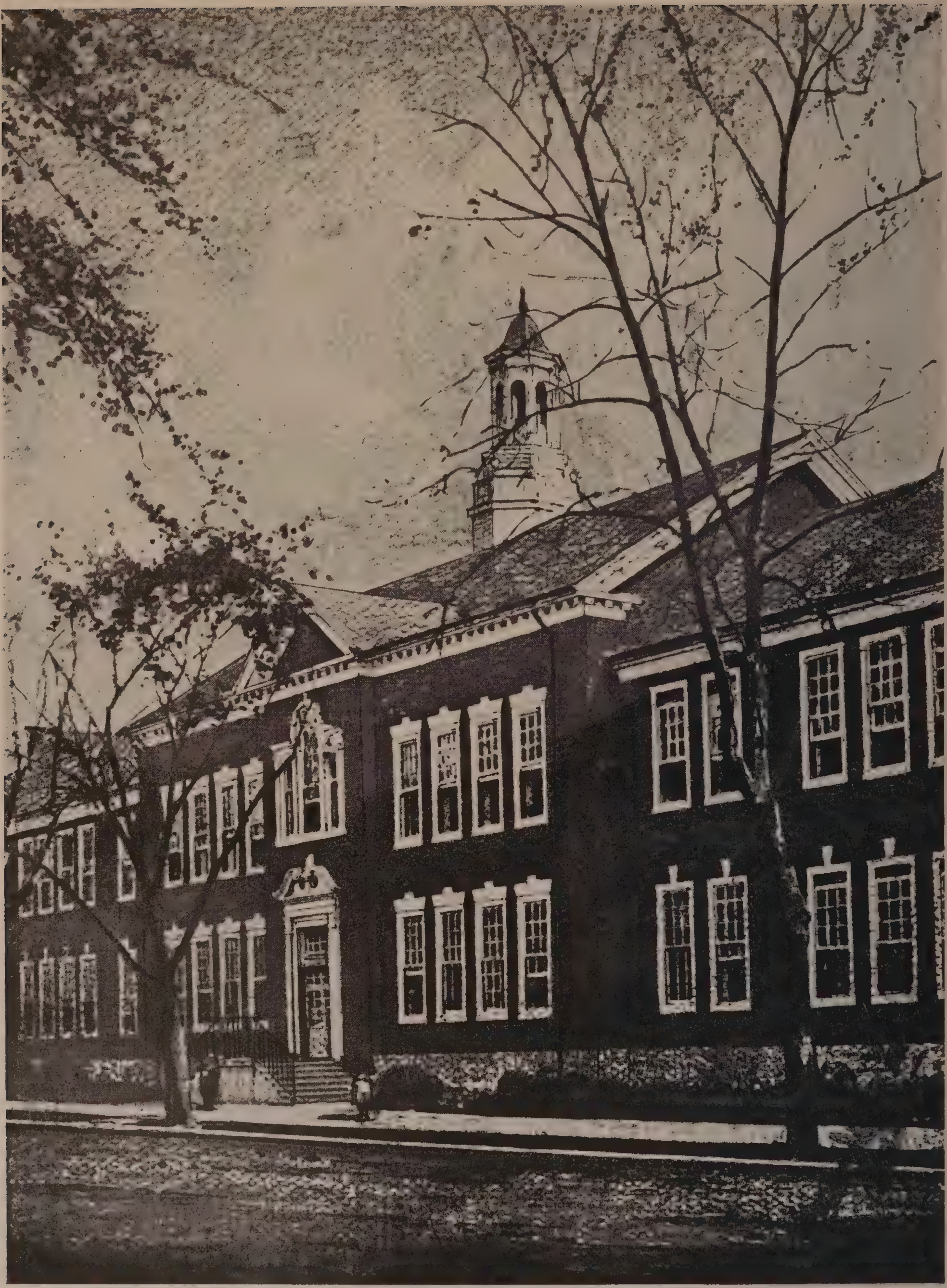
Reviewing the field again, we may agree that, while much remains to be accomplished, already an enormous advance has been made. The "Sahara of the Bozart," as it was once savagely called, begins to be filled with blooming oases, and it is only a matter of time before it shall all be reclaimed for the arts, as they flourished there in years past, 'fo' the War.



·FIRST · FLOOR · PLAN·

GEORGE PEABODY DEMONSTRATION SCHOOL, NASHEVILLE, TENNESSEE

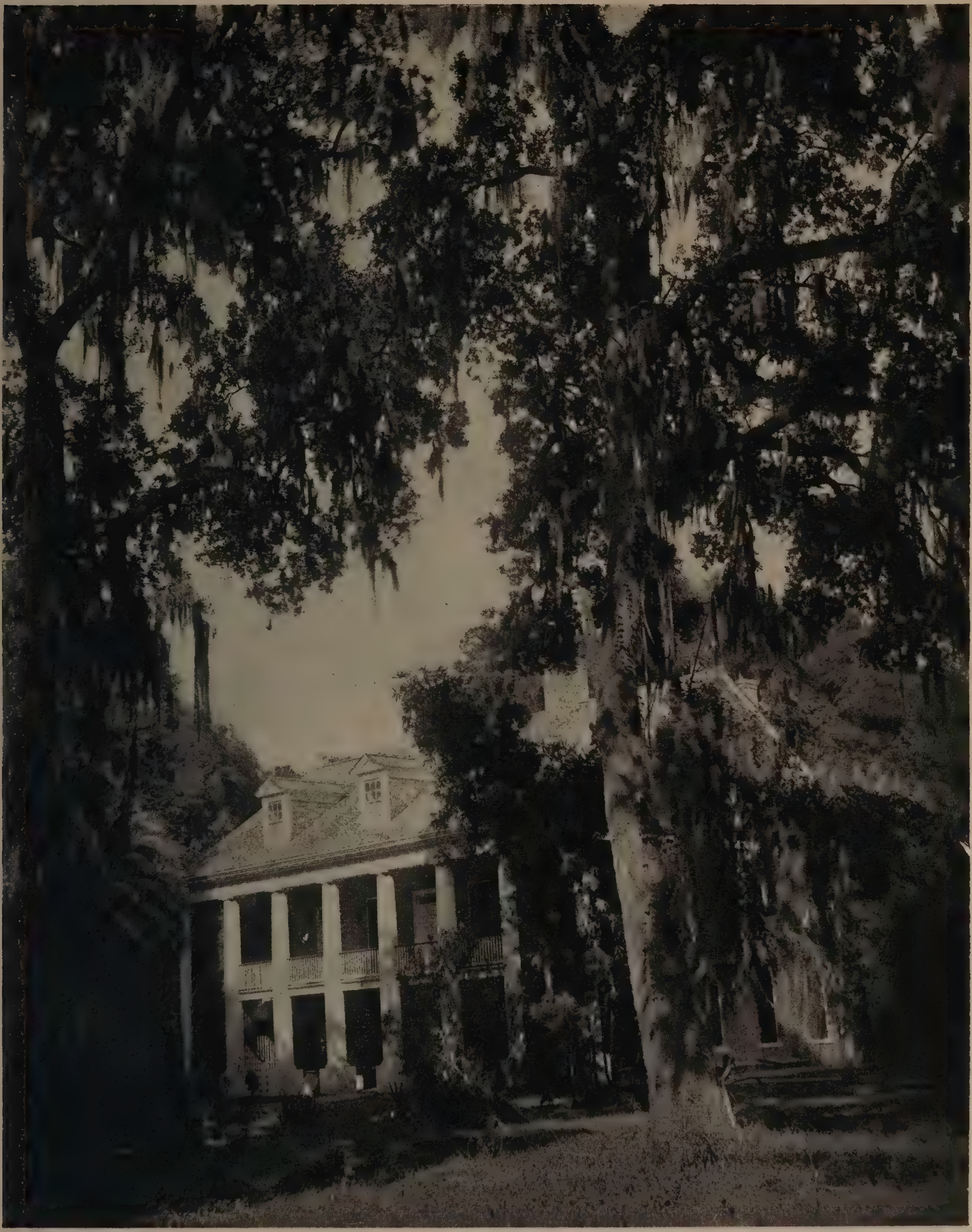
McKim, Mead & White, Architects



JUNIOR HIGH SCHOOL, SAVANNAH, GEORGIA
William B. Ittner, Architect

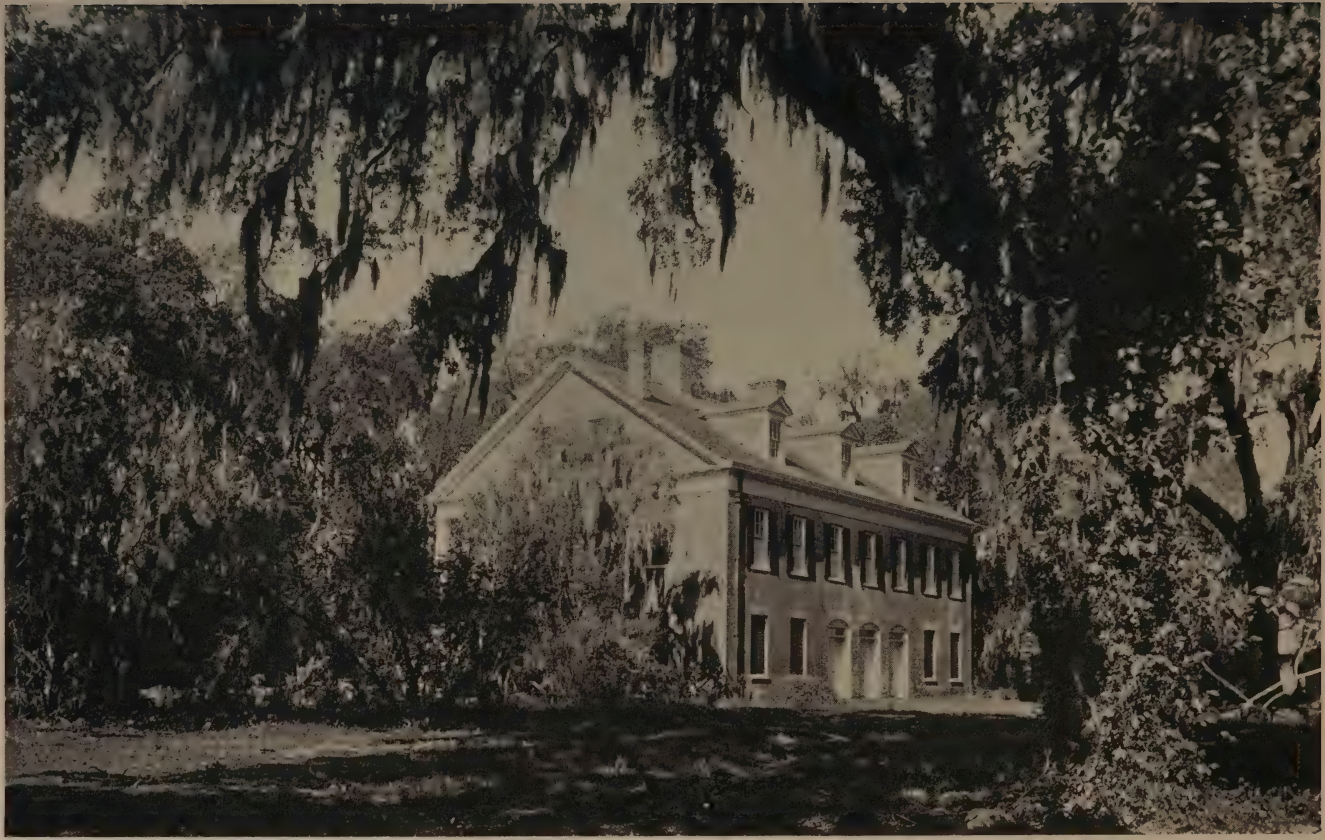
PORTFOLIO

SOVTHERN · ARCHITECTVRE

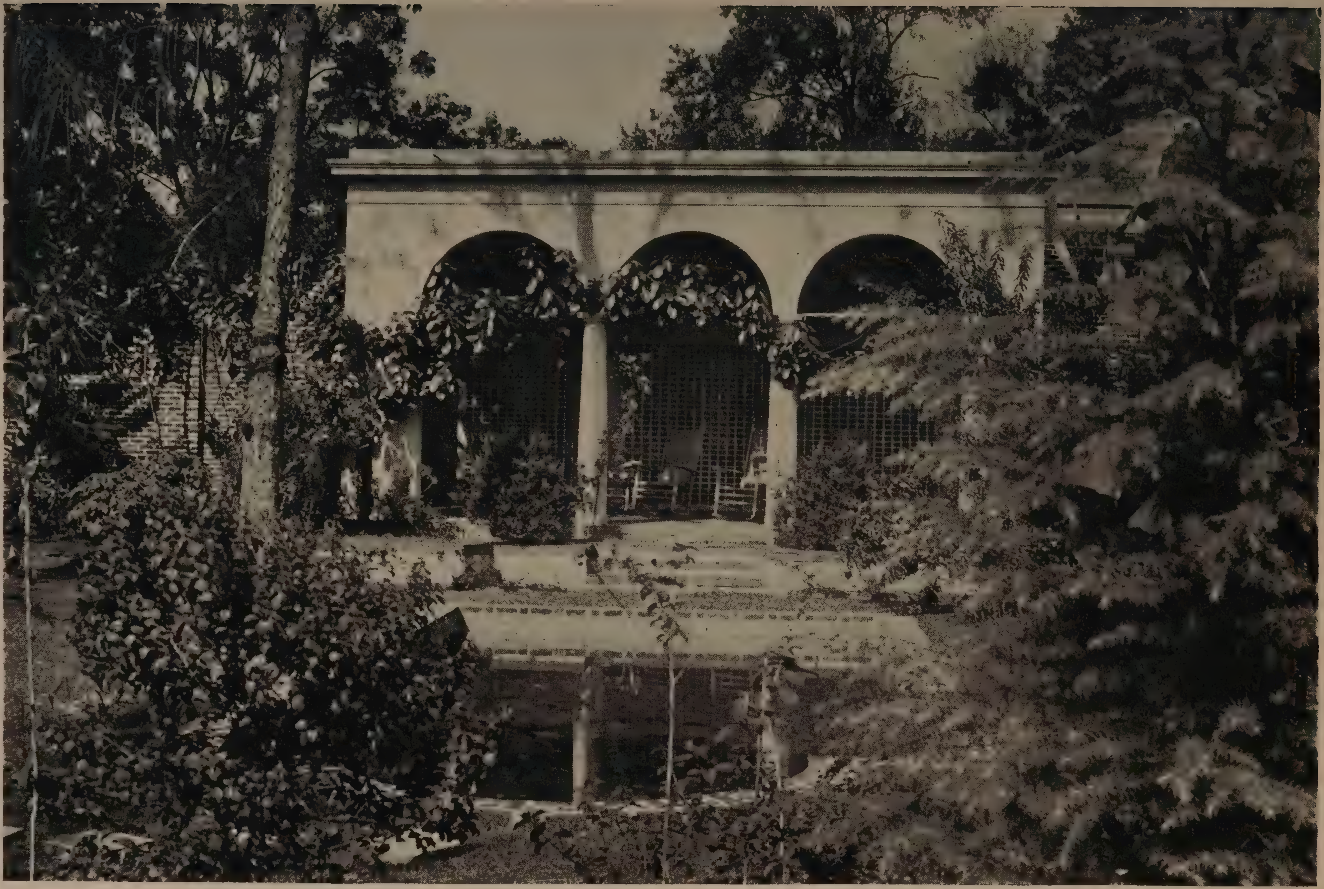


The Architectural Record *March,* 1924

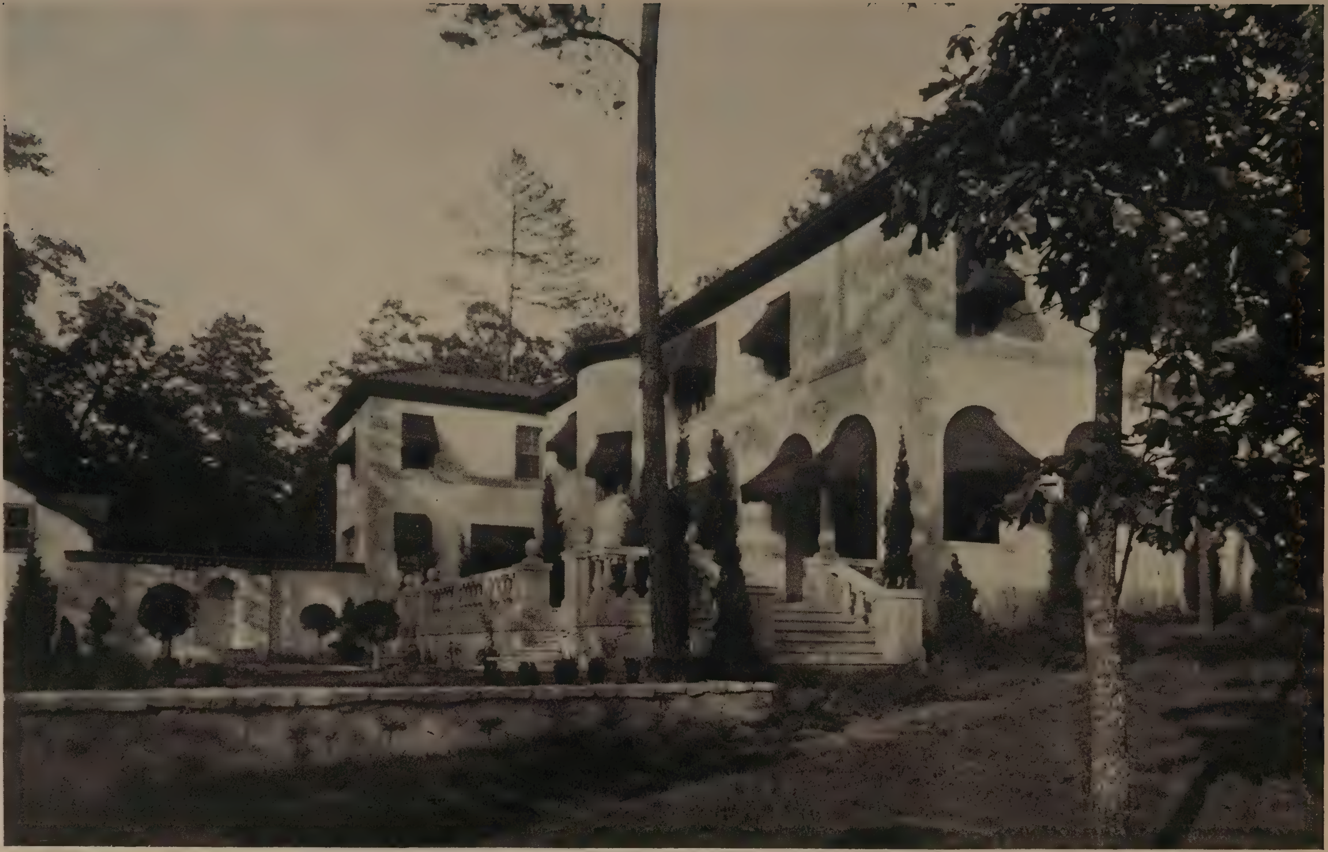
RESIDENCE OF W. W. HALL, ESQ., NEW ORLEANS, LOUISIANA
Armstrong & Koch, Architects



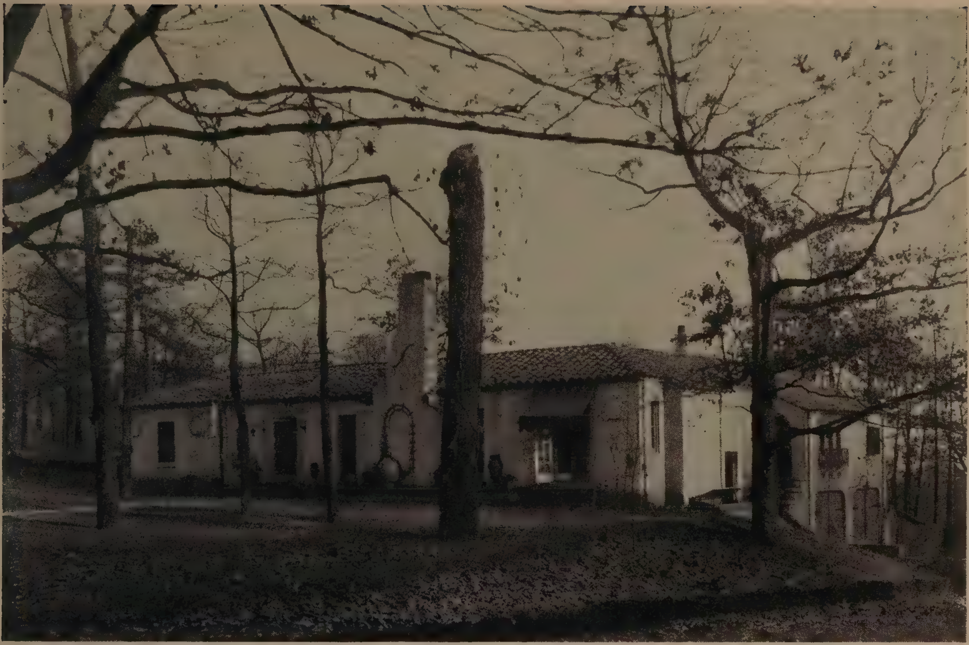
RESIDENCE OF W. W. HALL, ESQ., NEW ORLEANS, LOUISIANA
Armstrong & Koch, Architects

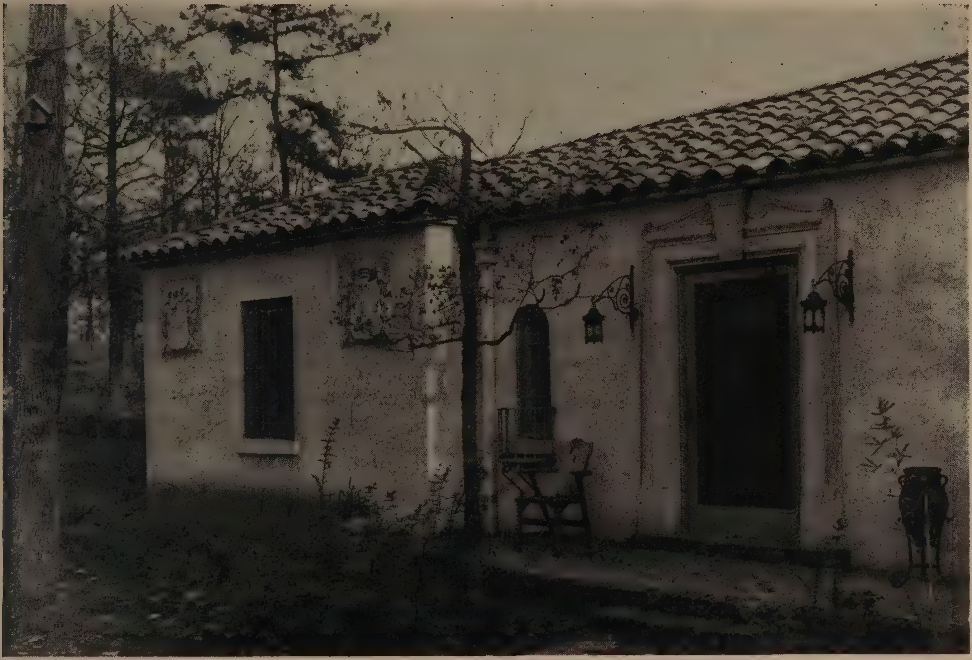


Garden House
RESIDENCE OF DR. R. M. VAN WART, NEW ORLEANS, LOUISIANA
Frank G. Churchill, Architect



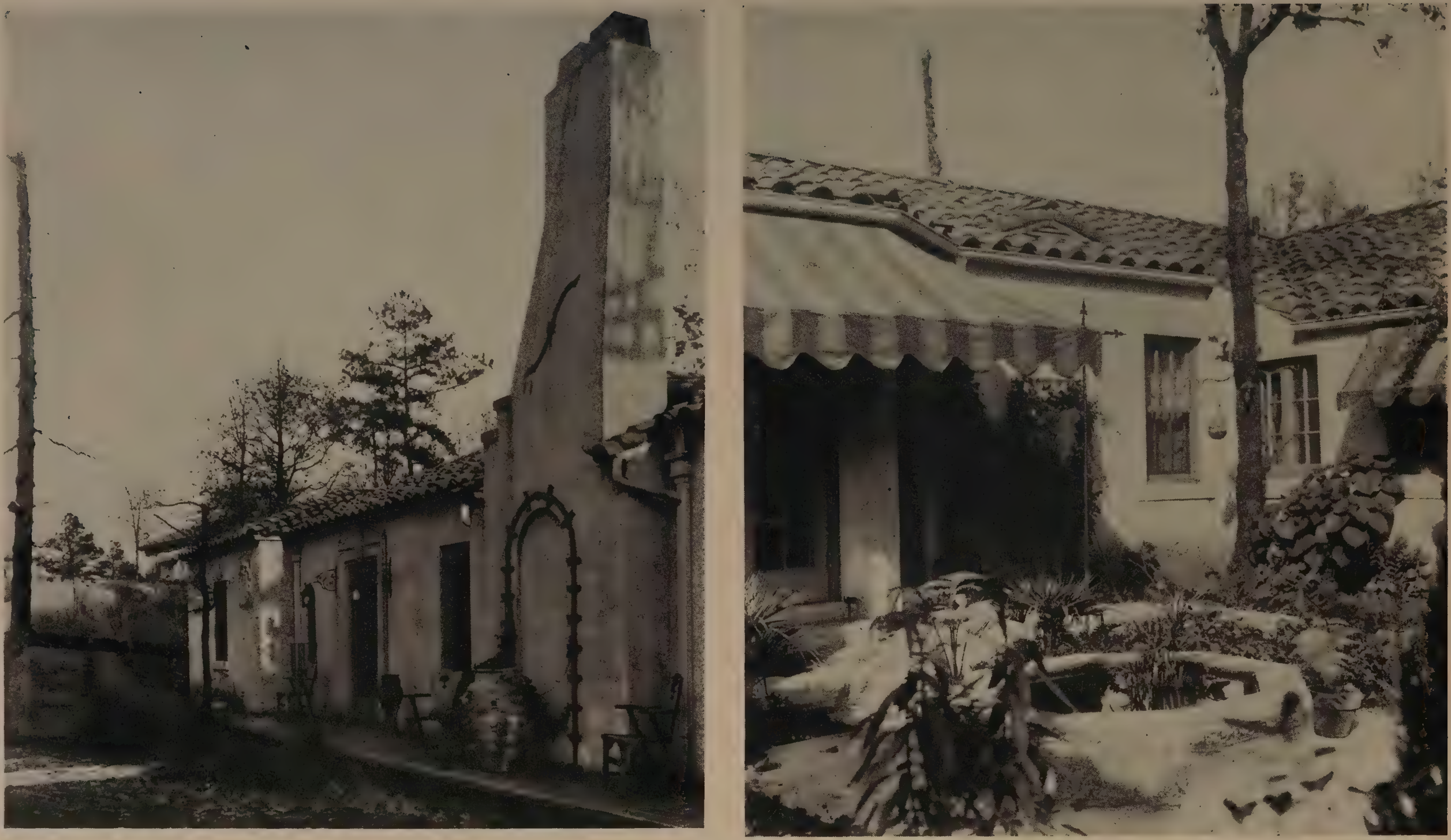
RESIDENCE OF H. O. ROGERS, ESQ., ATLANTA, GEORGIA
Pringle & Smith, Architects



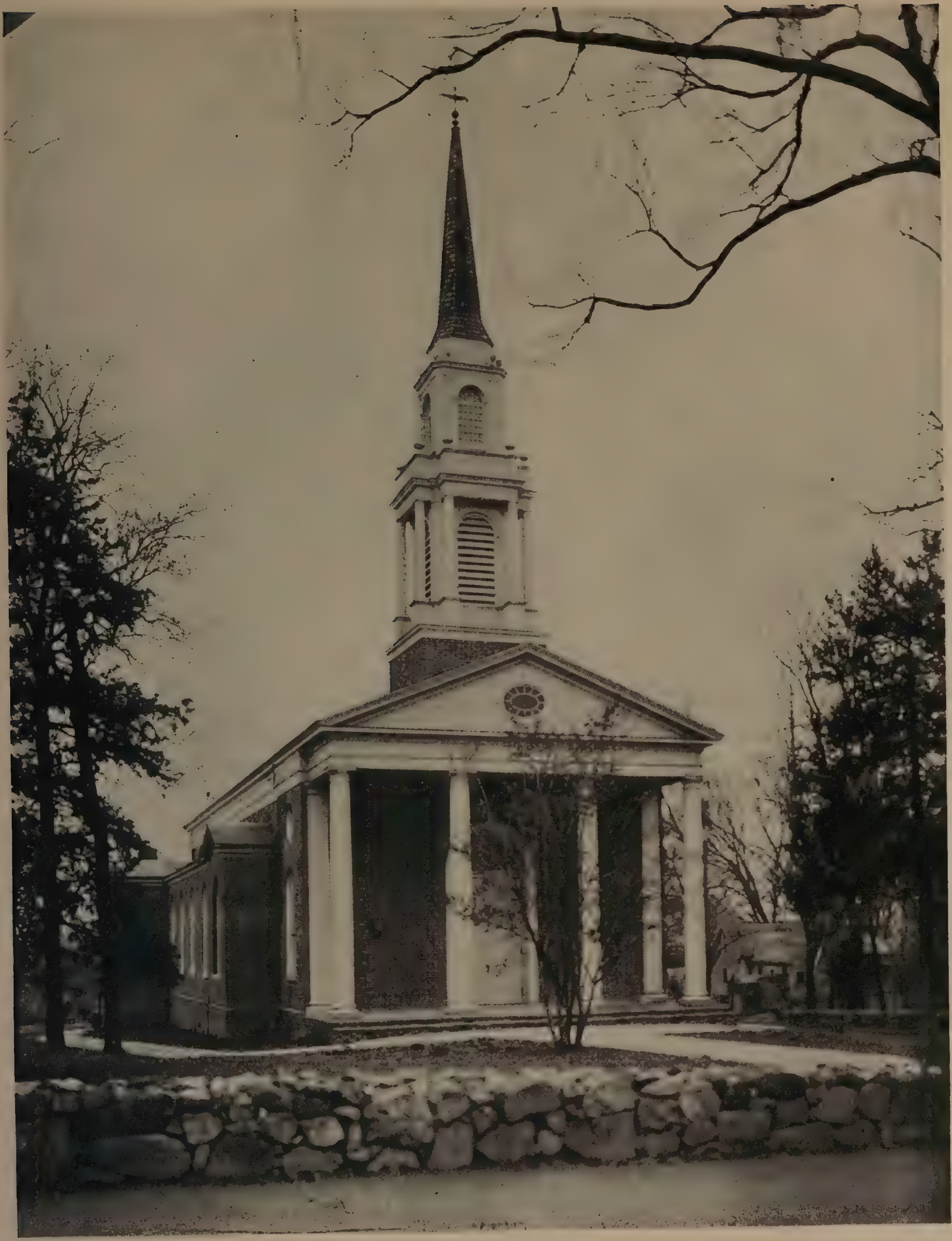


The Architectural Record *March, 1924*

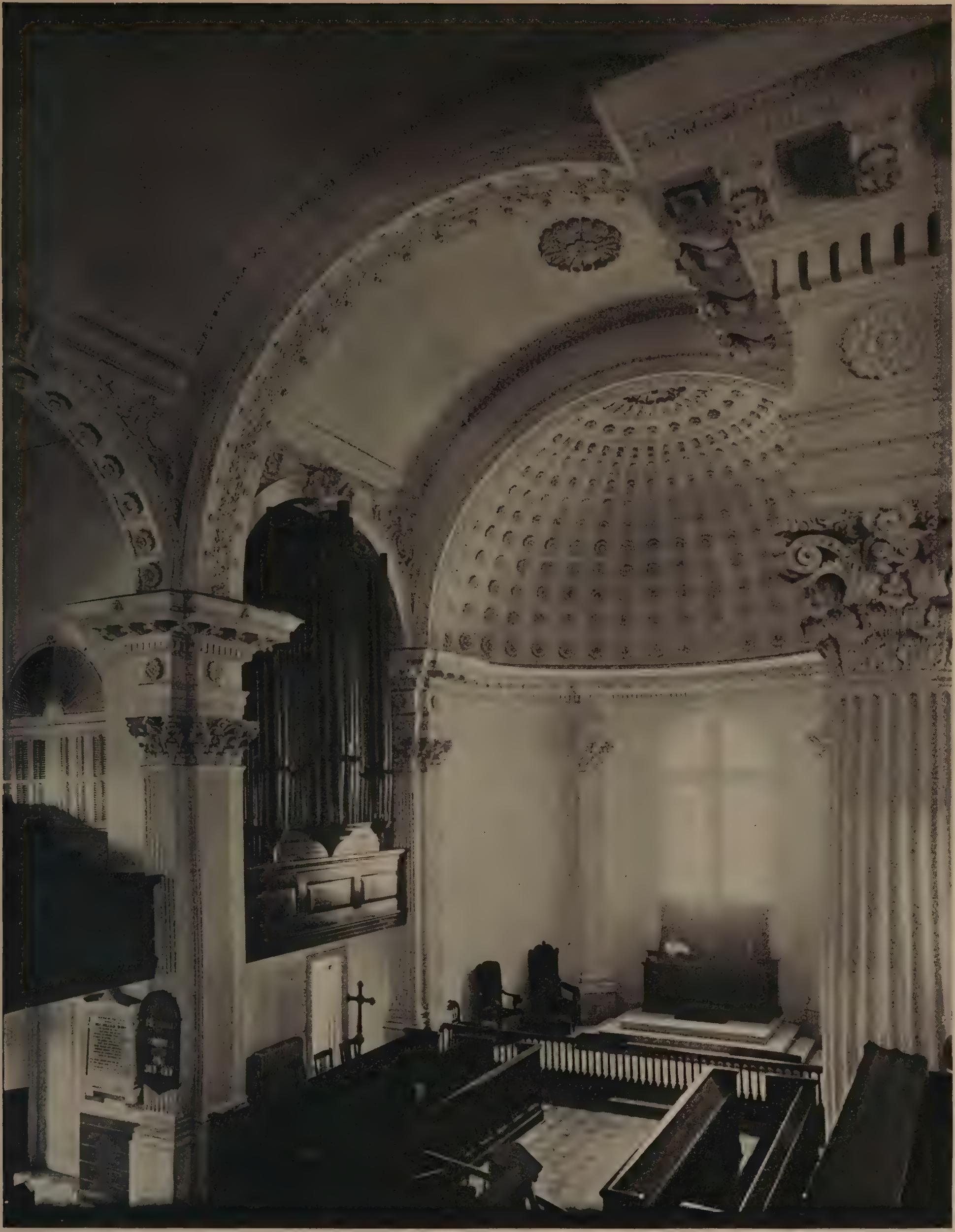
ERSWELL RESIDENCE, BIRMINGHAM, ALABAMA
Warren, Knight & Davis, Architects



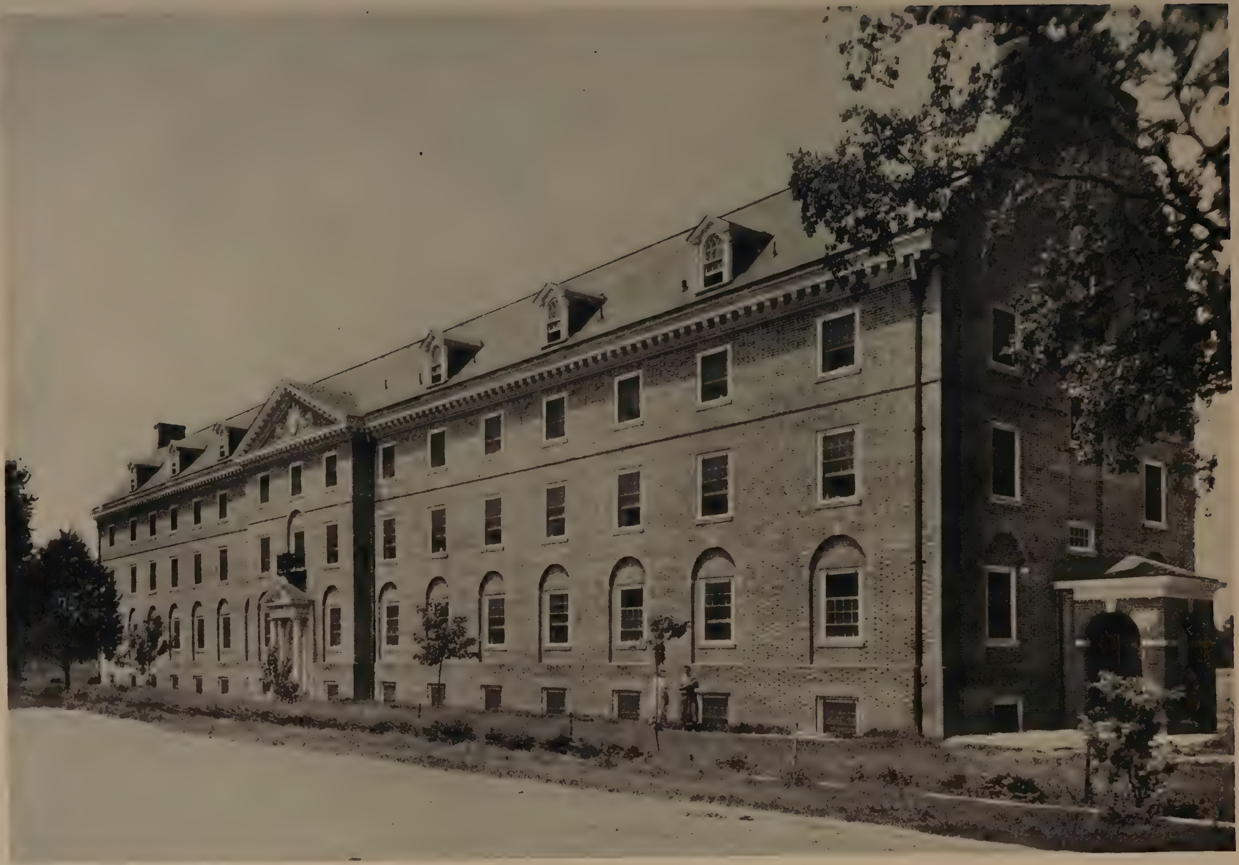
ERSWELL RESIDENCE, BIRMINGHAM, ALABAMA
Warren, Knight & Davis, Architects



SPRUNT MEMORIAL PRESBYTERIAN CHURCH, CHAPEL HILL, NORTH CAROLINA
Hobart Upjohn, Architect

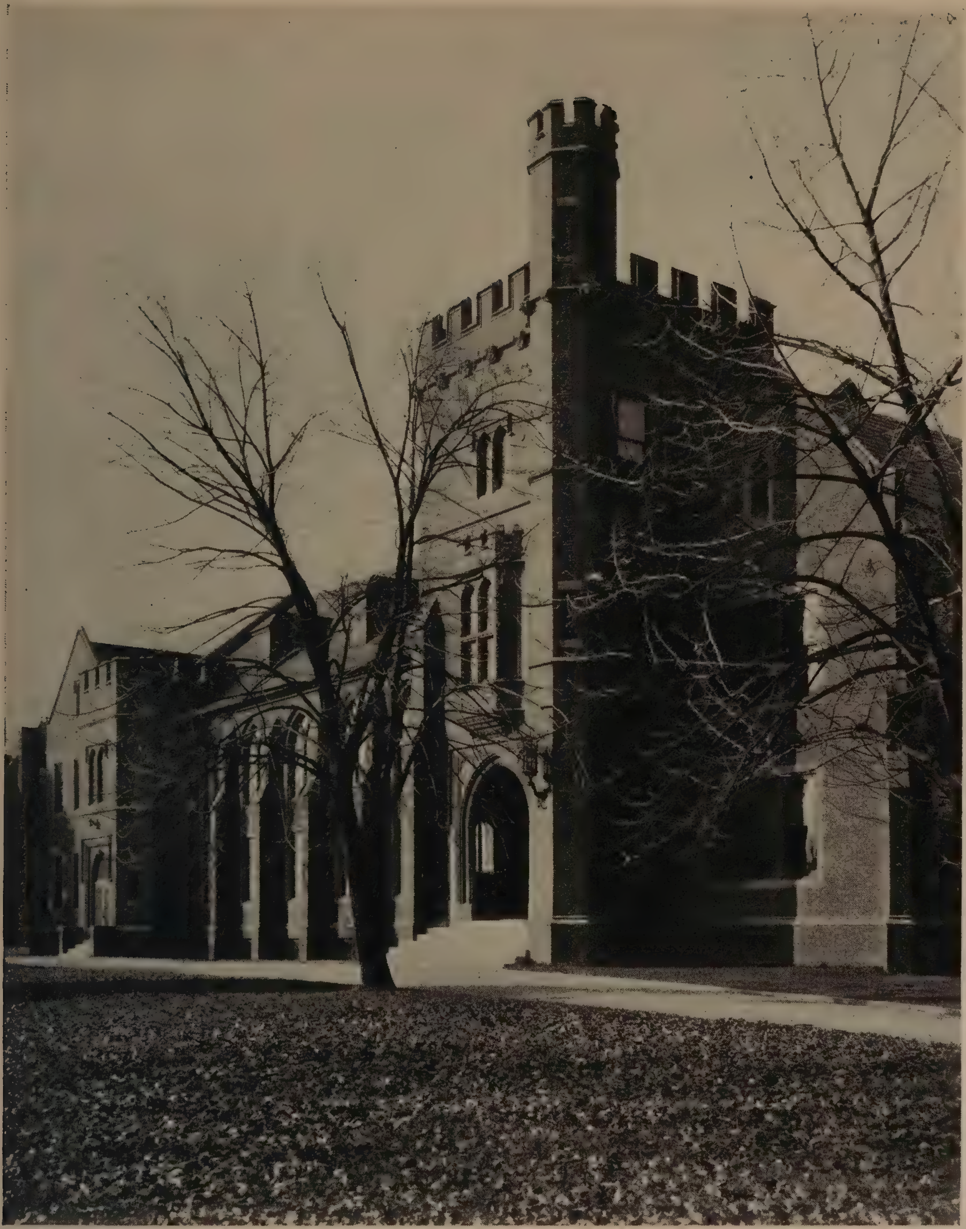


CHOIR AND CHANCEL
ST. PHILIP'S CHURCH, CHARLESTON, SOUTH CAROLINA
Simons and Lapham, Architects

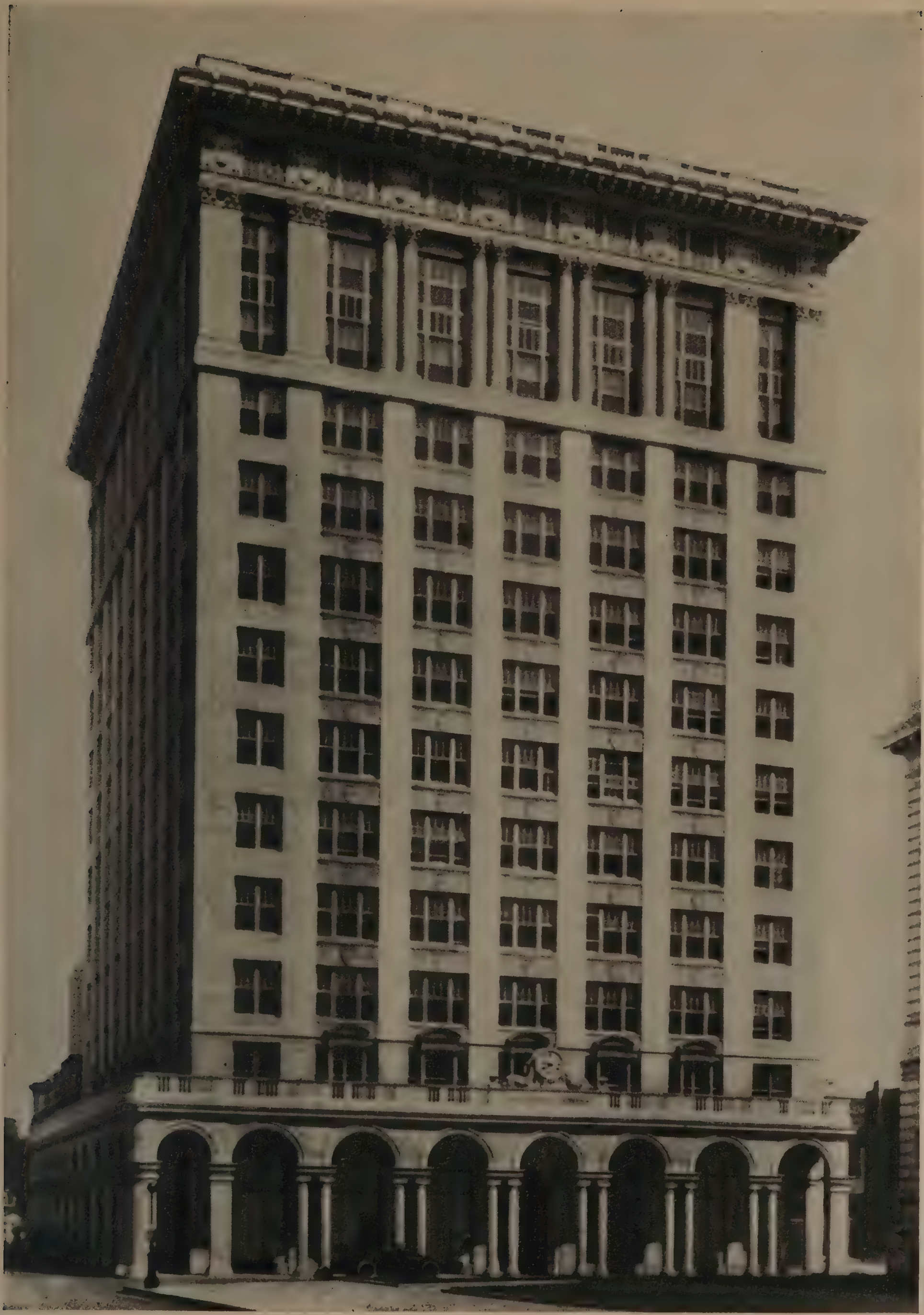


Jefferson Hall

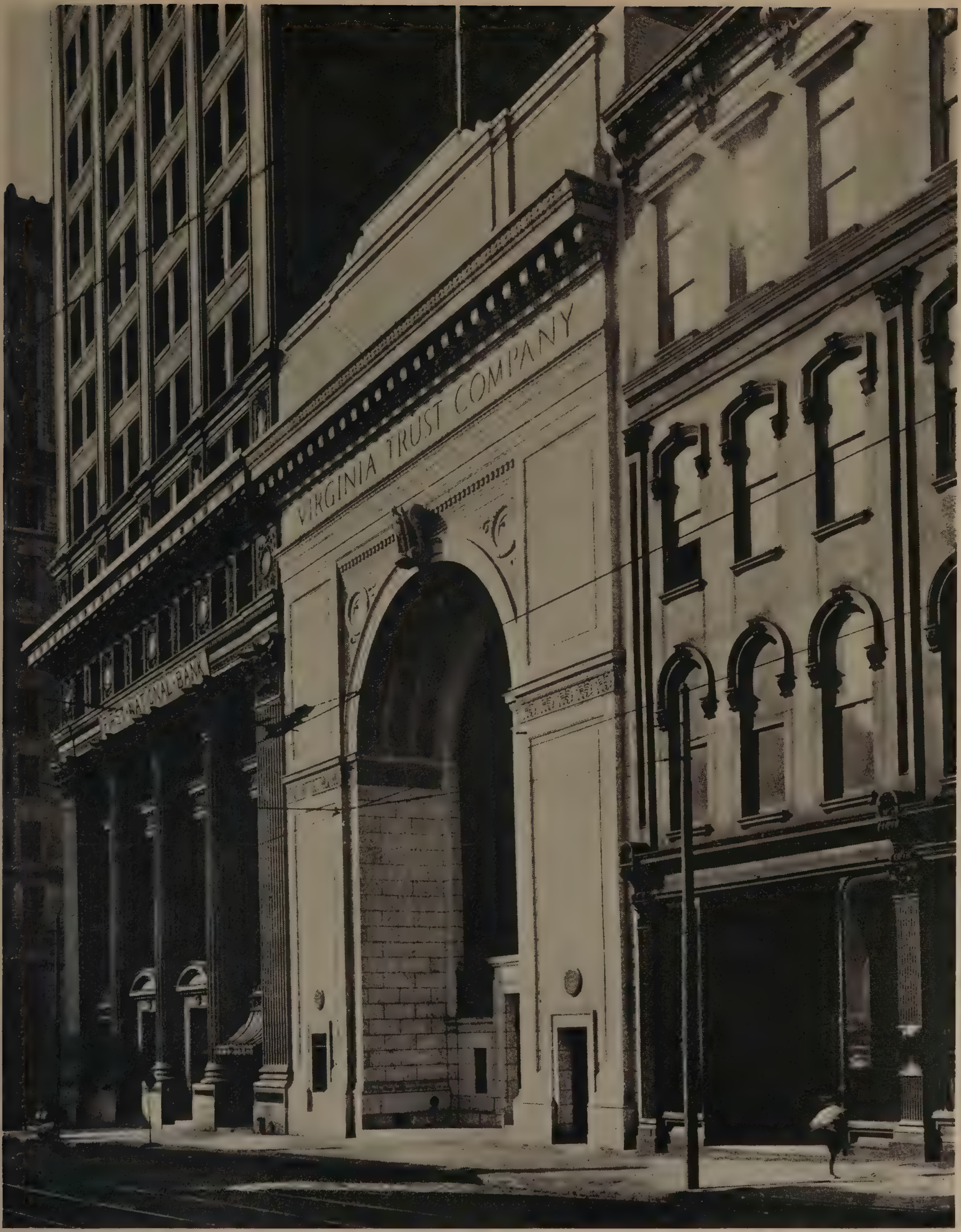
COLLEGE OF WILLIAM AND MARY, WILLIAMSBURG, VIRGINIA
Charles M. Robinson, Architect



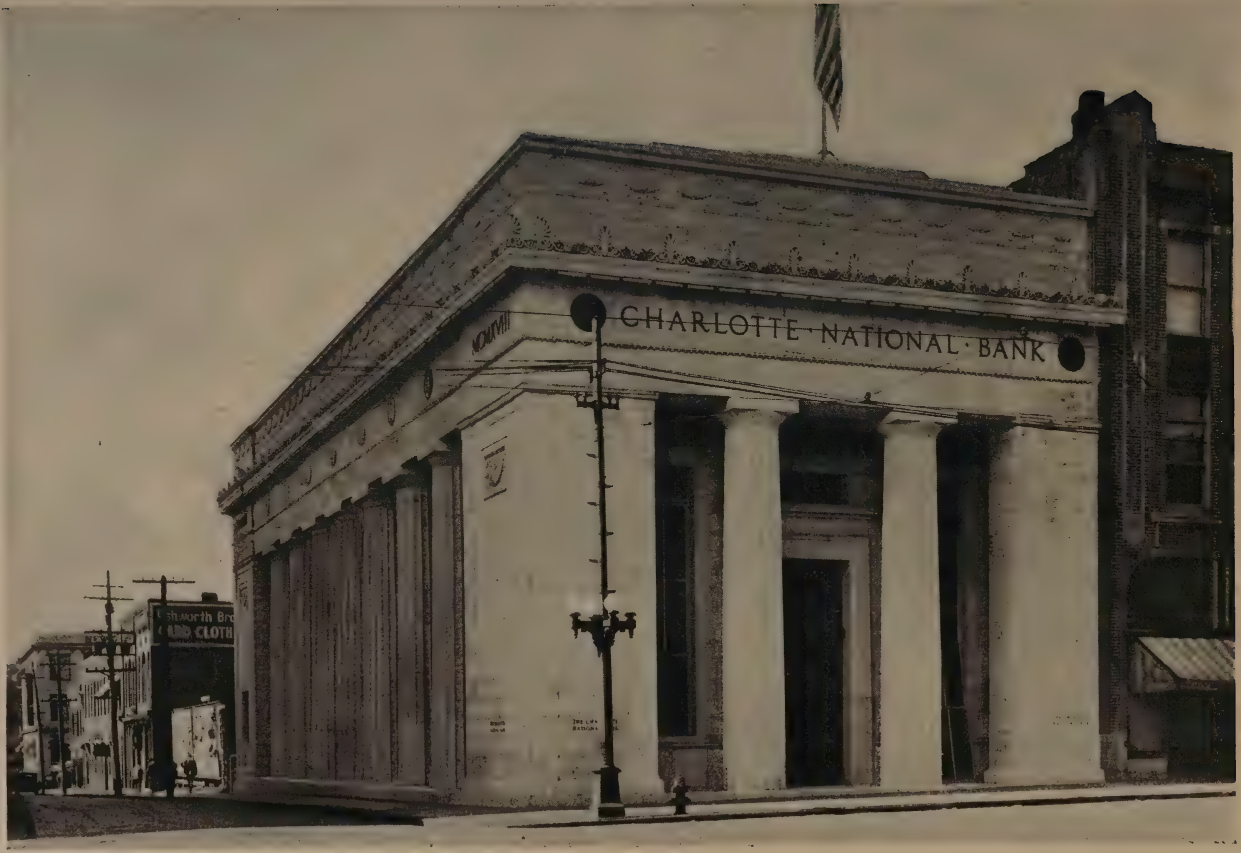
SCHAUFFLER HALL
UNIVERSITY OF RICHMOND, RICHMOND, VIRGINIA
Baskerville & Lambert, Architects



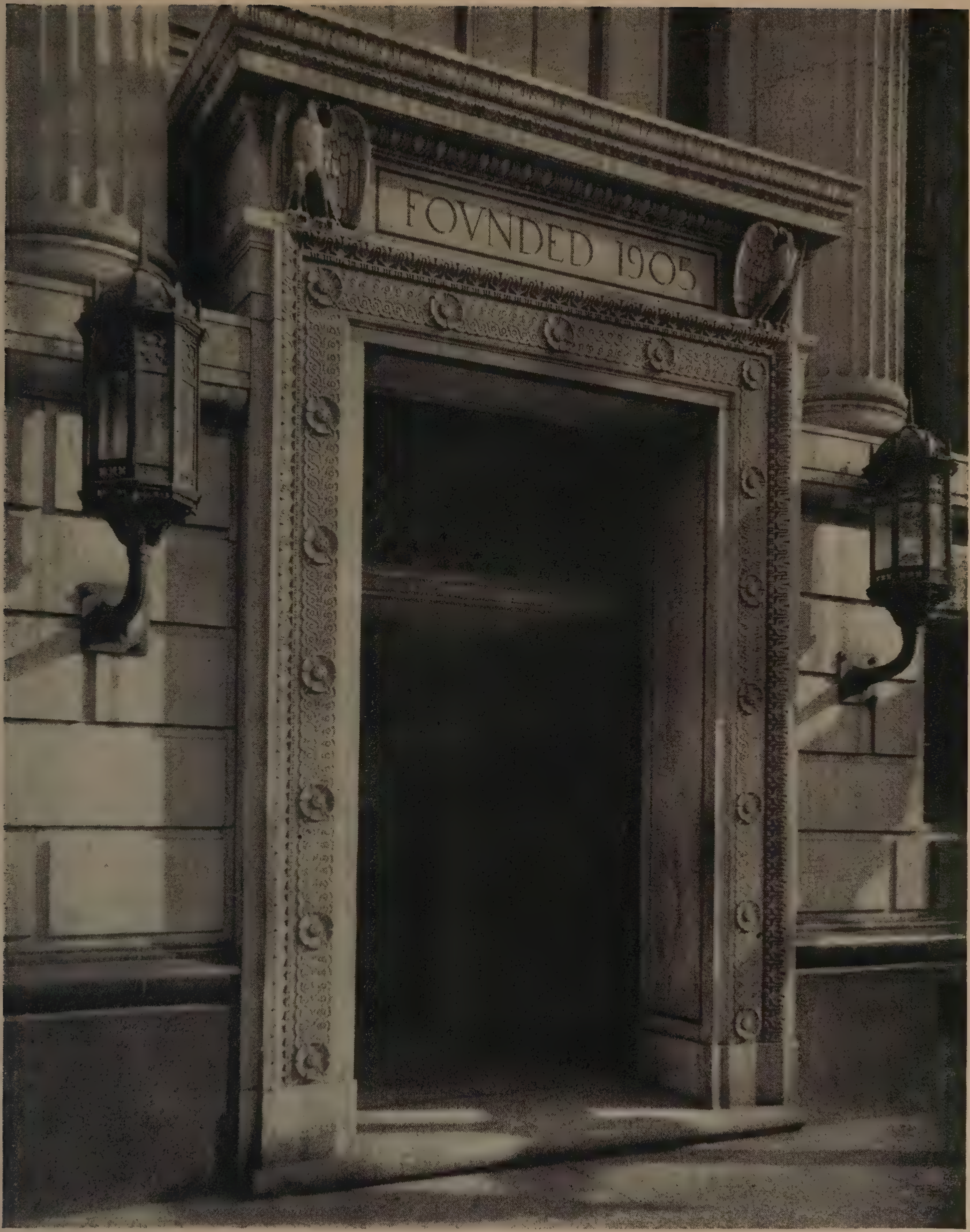
THE TEXAS COMPANY BUILDING, HOUSTON, TEXAS
Warren & Wetmore, Architects



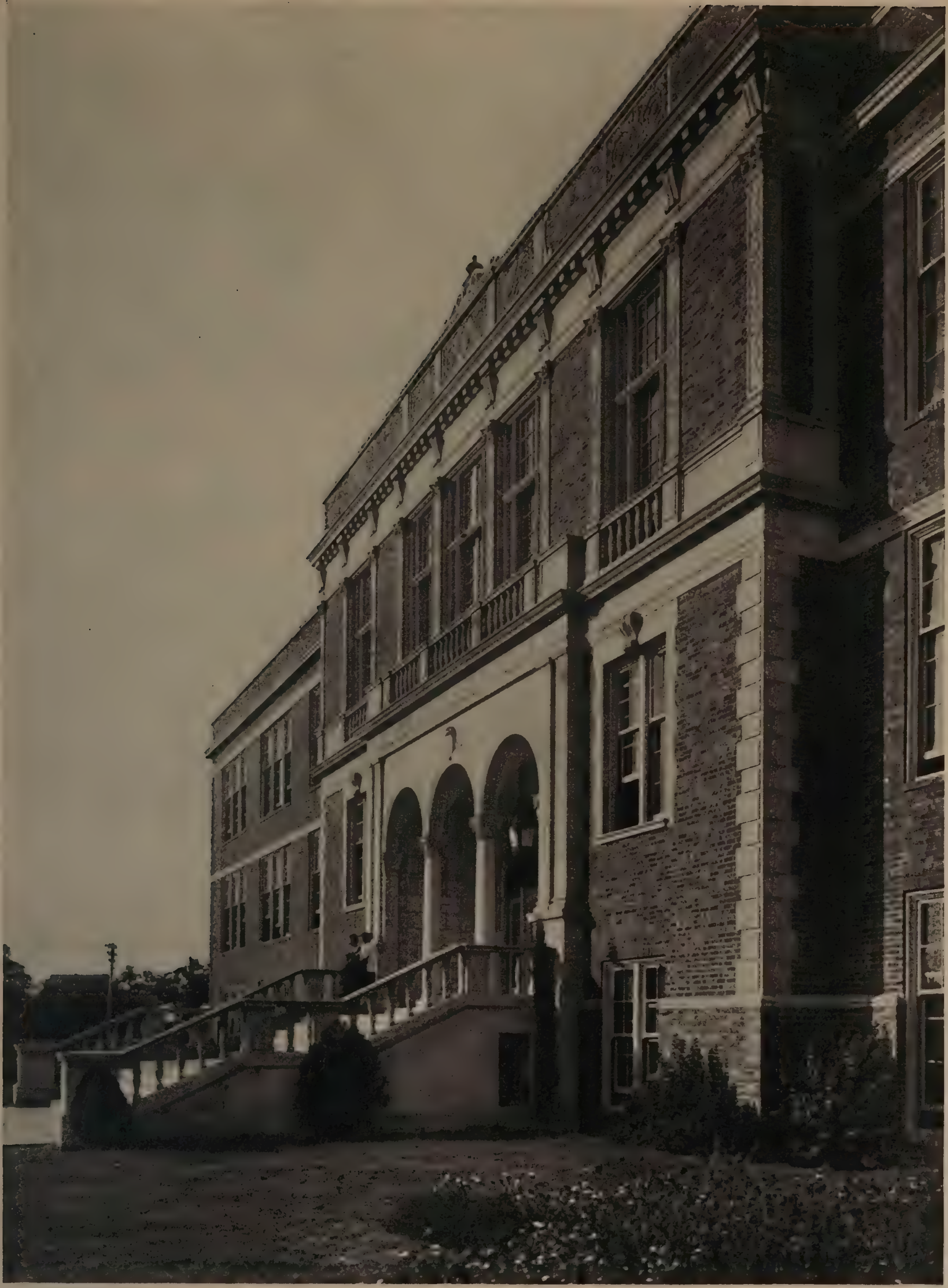
VIRGINIA TRUST COMPANY, RICHMOND, VIRGINIA
Alfred C. Bossom, Architect



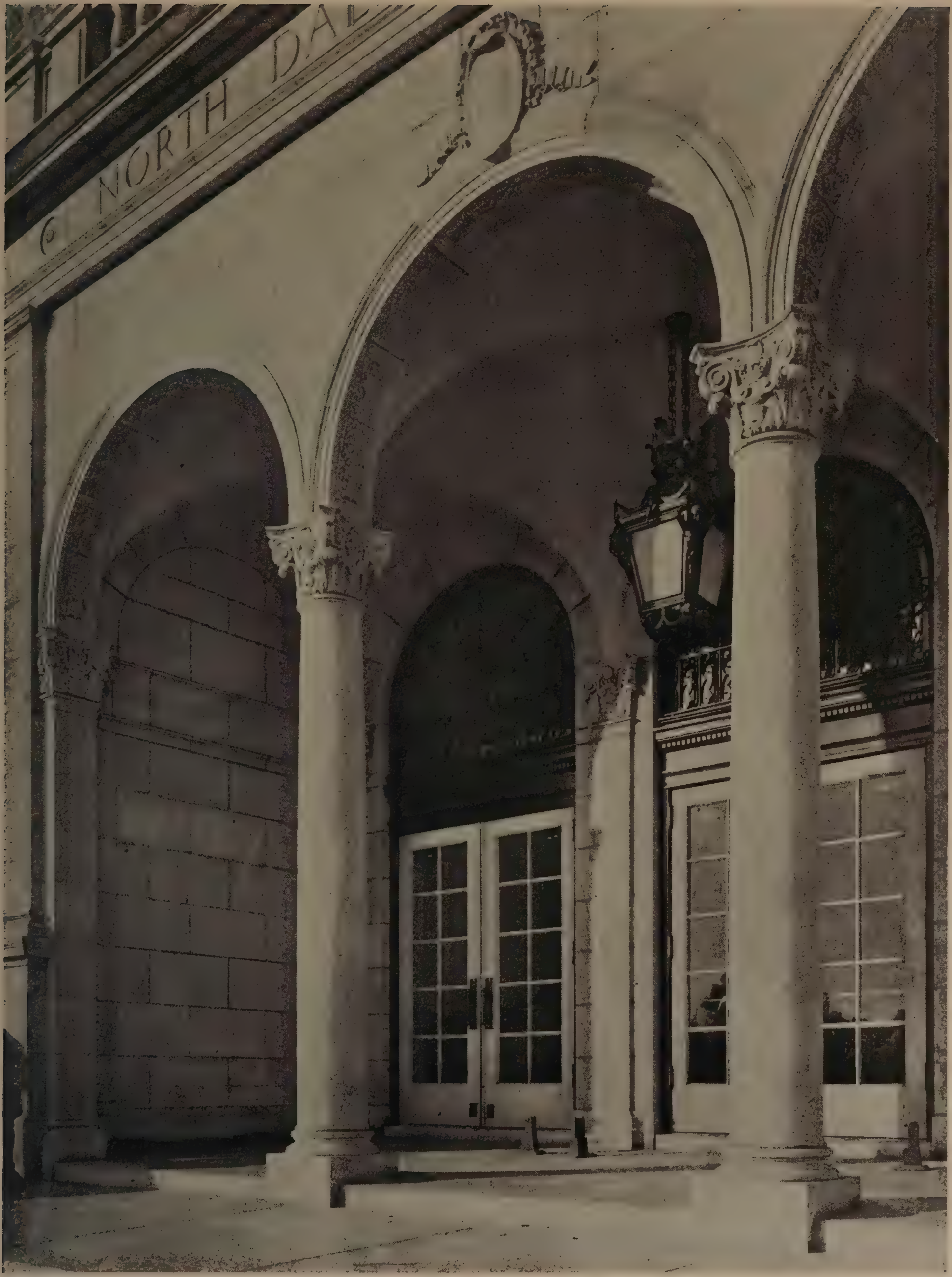
CHARLOTTE NATIONAL BANK, CHARLOTTE, NORTH CAROLINA
Alfred C. Bossom, Architect



MERCHANTS BANK, DURHAM, NORTH CAROLINA
Alfred C. Bossom, Architect



NORTH DALLAS HIGH SCHOOL, DALLAS, TEXAS
William B. Ittner, Architect



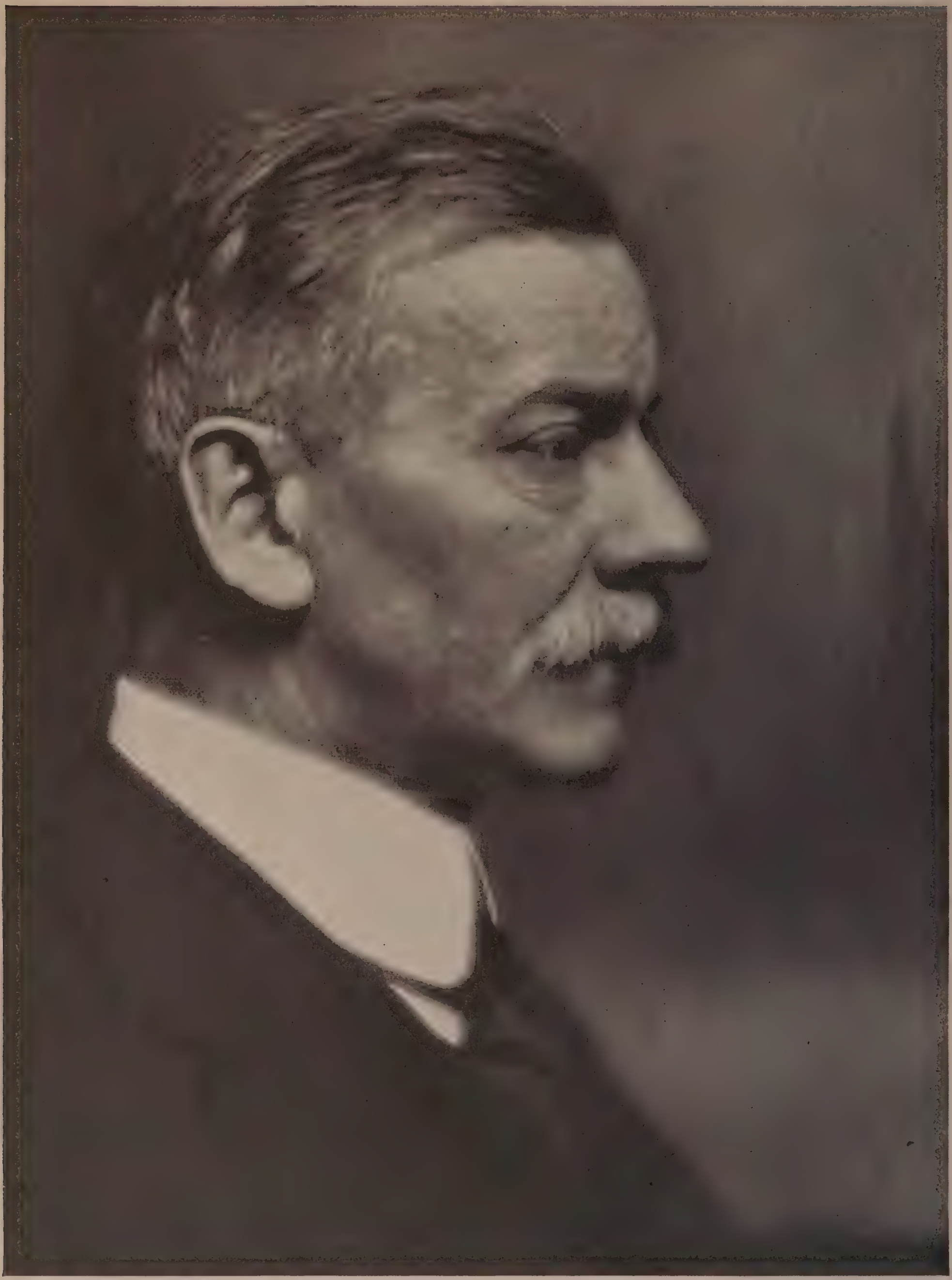
The Architectural Record *March, 1924*

NORTH DALLAS HIGH SCHOOL, DALLAS, TEXAS
William B. Ittner, Architect

TO

HENRY BACON

(1866-1924)



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A PORTRAIT OF HENRY BACON

HENRY BACON

(1866-1924)

Henry Bacon died at half past three in the morning of Saturday, the sixteenth of February.

Let us thank God that we did what we could to show him our admiration and our love while he was still alive to be warmed by our words and our acts toward him. Now praise and honor are pitiably futile before the great monument that he raised to himself by his life and works, a monument erected by him unconsciously, a true reflection of his serene and lofty spirit.

He was a very simple man. He was free from the common doubts and fears and vanities. A favorite phrase of his at the bridge table, "We'll do the best we can with the material at hand," best expresses his attitude of mind. He was as little spoiled by his successes as he was cast down by his failures; to his deep knowledge that he had always done the best he could, was perhaps due his utter lack of vanity.

He was a splendid gentleman. The kindly act was instinctive to him; he did not know what condescension meant. He spoke to servants at the Players' Club, to young draughtsmen, and to great men of our country, in the same tone, and with the same manner. He hated meanness, hypocrisy, self-seeking and bigotry with a fiery contempt; but in contemning these qualities in no matter what unmeasured terms, he somehow managed not to wound the feelings of the hypocrite and the bigot. He chose his friends not because of what they had done, but for what they were, and expected always in them a friendship for Henry Bacon, the man, not for the great architect.

He was a great man; nor was his greatness only in his work, but also in the way his work was done. No architect has ever studied his designs more carefully or been so unwilling to accept "good enough" in place of "the best that could be done with the materials at hand," and what a best that was when the material was there! But on even the smallest problem he felt an obligation patiently to search for the inevitable perfect solution. His standard of ethics was beyond reproach. We have had great men who have been careless of the rights of others and of their own honor, never Henry Bacon; his work came to him because he could do it well, and not because he stooped to use his laurels in the base business of job-getting.

His was a fine spirit; he had no petty vices to be whispered about in the corners of clubs and glossed over in public, he lived uprightly and gallantly; and the manner of his dying was as gallant as his life; he was as little perturbed by the end of his life as he had been by life itself, perhaps because of his knowledge that he had done utterly his best and that the rest was not in his hands. His was indeed a life without a stain, a fame without a flaw.

Aymar Embury II

THE ARCHITECT

(From a speech by Royal Cortissoz delivered before the American Institute of Architects at Washington, May 18, 1923.)

If I had to characterize Bacon in two words I would call him an embodied conscience. A homely little story that came to me not long ago will enforce the point. It was told to me by the president of a university where Bacon was asked to design a fraternity house. He made the plans, and when the committee was through poring over them they said they wanted big plate glass windows. The plan called for small panes, and these, the committee said, would have to be changed. Bacon said: "It is necessary to the integrity of my design that the panes should be small. If you must have them large the affair is very simple. Give me back my plans, employ some one else and we'll call that little matter settled." The panes went in small.

You see it was not a little matter, after all. Nothing ever has been a little matter with Bacon—nothing that touched the honor of his art. He has built many buildings, studying all manner of problems. He has designed bank buildings and university dormitories, libraries and hospitals, churches and schoolhouses, a railway station and an astronomical observatory, a public bath and a bridge. In collaboration with our leading sculptors, with the late Augustus Saint-Gaudens and with Daniel C. French, he has designed perhaps threescore monuments. And in everything he has done he has been that embodied conscience of which I have spoken, seeking perfection. How nobly he could grasp it the Lincoln Memorial shows us.

There never was a more profoundly considered design. That building was studied and restudied and restudied again. Its smallest detail, as well as its mass, represents ceaseless meditation. And here I would emphasize once more the man behind the building. What is the style of the Lincoln Memorial? A natural reply would be: "The style of ancient Greece." But for my own part I would prefer to call it "the style of Henry Bacon." The great principles of the Lincoln Memorial, its majesty, its strong refinement, its simplicity, its beauty, its monumental serenity, you will find running through the entire long procession of Bacon's buildings. We must call him, I suppose, a classicist, but he has made the classic idiom absolutely his own and gives to his designs a superb individuality.

He has given it to the Lincoln Memorial, the culmination of his art, and there are other things in this masterpiece on which I would briefly pause. Think of what he has done for the country in making it so beautiful! Sooner or later most of our people will contemplate this building, and from it they will take away an impression certain to discipline and enrich their taste. And think, finally, of the deeper thing Bacon has done in placing his gifts at the service of those people. By some happy coincidence there are thirty-six columns inclosing the memorial, corresponding in number to the states that Lincoln knew in the last year of his life. Around his memory they stand on guard. The whole building stands guard, and with it the whole people. Bacon had more to do than recreate the type of the antique Greek temple. Scholarship could do that. He had to express the spirit of calm, settled fidelity in which the millions of the United States stand by the name and fame of Abraham Lincoln. Has he not, like the poet, risen to the height of his great argument? Has he not stated in enduring beauty the faith of a nation in an immortal leader?

ANDALUSIAN GARDENS AND PATIOS

By

Mildred Stapley and Arthur Byne

Photographs and Drawings made expressly by the Authors

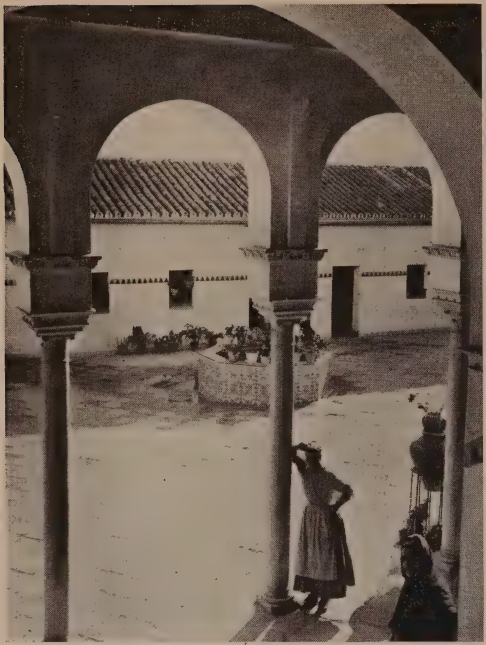
PART IV ~ *Patios of Cordova, Seville and Granada*

ALL NORTHERNERS AGREE with Théophile Gautier that "the Andalusian patio is a charming institution." Indoor garden, with growing plants and vines in its open center; outdoor parlor, with chairs and tables and *vargueño* cabinets and pictures under its roofed arcades. In both humble and pretentious houses the patio was the nucleus of the plan; it answered to climatic conditions, also to the Moorish tradition of sequestered family life. Andalusia underwent a change of régime from Mohammedan to Christian; but the climate was not affected thereby, nor was this belief in seclusion, and so the Moorish plan was retained. Accepting further the Arab idea of a plain exterior and a rich interior, it was the patio rather than the façade of the house that the Spaniard embellished.

The two stories of the patio are connected by an enclosed stair running up between walls and opening directly off the patio without hall or vestibule. In the sixteenth century the Renaissance type with open stair-well made its appearance in Spanish domestic architecture but was coldly received. Builders, even of palaces, went on with the enclosed stair—its treads of plain tiles, risers of polychrome, and protective nosing formed of a heavy billet of oak, square in section. Stucco and tile wainscot made the walls; tiles, the well and pavement, save perhaps for small corner flower beds; the surrounding arcade was generally ornamental in *yeseria* (carved adamantine stucco), and its ceiling was of pine beams painted in the Moorish manner. In the case of a small house with one patio, the well stood in the corner most accessible to the kitchen. In larger patios the garden feature of central fountain was often introduced. The well parapet is generally of tiles and the arch for the pulley is either of iron or stone. Standing around, to complete the picture, are a few carrying jars of graceful form either in copper or glazed earthenware.

Planting is limited to vines and trees which grow from earth pockets at the base of the arcade piers, and which are trained to form a leafy ceiling over the whole court; but though there are no flower beds to speak of, potted plants are used without number, and of infinite variety are the designs and the color schemes in which they are set out.

Cordova, Seville, and Granada, the three most important Andalusian cities either in the past or the present, evolved each a distinct sort of patio, though now, as will be explained presently, the Sevillian type is dominant. The *Cordovese,* caring less about tiles than did the *Sevillanos* or the *Granadinos,* satisfied their color sense by kalsomining their white patio walls with bands of ultramarine, ochre, or green—rather sparingly. Sometimes the piers supporting the second story were painted; in the Viana patio they are bright yellow, and the glazed flowerpots match. Architecturally the Cordovan patio was less developed than the others—square stucco or stone piers upholding the arcade, or even, instead of arches, a plain post and lintel construction. Pebble pavements in black and white abound. There is much charm in these simple patios—bright patches of sun, exquisite bluish shadows, and one vivid color.



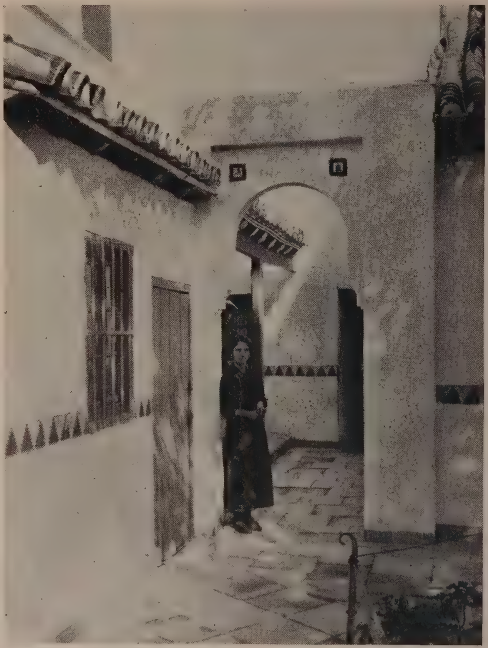
For the well-head and wall borders polychrome tiles are used

PATIO OF THE FORMER ALTAMIRA PALACE, SEVILLE

Besides the Viana patio, which is shown when the family are not in residence, that of the Museo Provincial is another typical example. This house, once a palace, has in addition a charming little second-story loggia with a facing of *azulejos*. Another house is entered from this same patio. It has a pretty informal garden at the back, full of fragrant flowers and adorned with fine fragments of Moorish carving dug up nearby—débris of what was the one center of culture in Western Europe during the Dark Ages.

The Sevillian patio is much more "dressy." Its owners kindly permit the passerby to get a glimpse of it from the street through the iron grille (*reja* or *cancilla*) of its vestibule. It is primarily an expression in colored tiles and white ornamental plasterwork. Whether its Moorish prototype gave so much space to the polychrome tile is doubtful, it being quite likely that Christian Seville took to this manner of display only after it waxed rich through being the official port for trade with the New World; at any rate, residents of Cordova claim that their simple patio is truer to the Moorish. In this matter of introducing color it is rather anomalous that the Christian Spanish should have wanted more of it in the form of tiles, and yet always left white the carved stucco which the Moor painted so gaily—overpainted, we are apt to think after walking through the royal Moorish palace of the Alhambra.

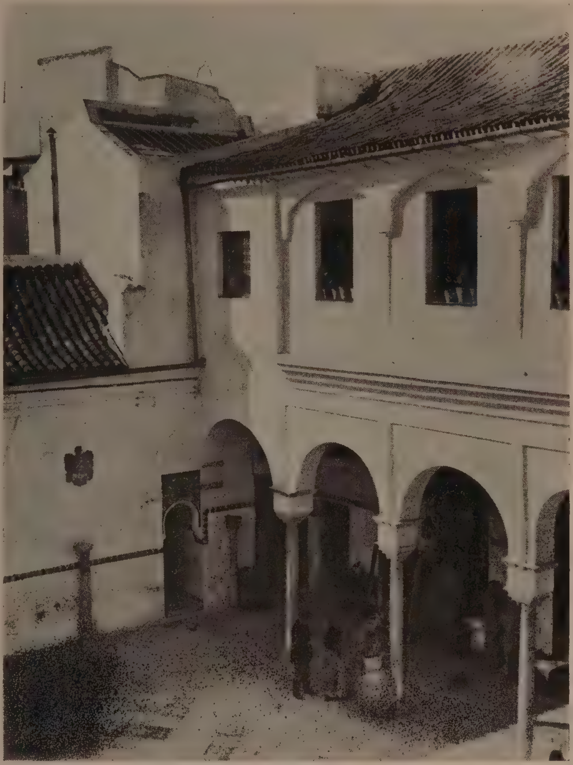
Aside from its exuberance of *azulejos* the Sevillian patio is further distinctive in being more architectural—marble columns to its arcade, an enclosed upper story with pedimented windows looking down into the court, a designed fountain instead of, or supplementing, a well. Many of the painted wooden ceilings over the patio-galleries date from the sixteenth and seventeenth centuries and were the work of Moors. In this same epoch a great deal of marble was used for pavements, and handsome iron *rejas* were ordered for patio windows. Another feature of interest is the paneled door—



An open air corridor treated in stucco, colored tiles and green woodwork

FORMER ALTAMIRA PALACE, SEVILLE

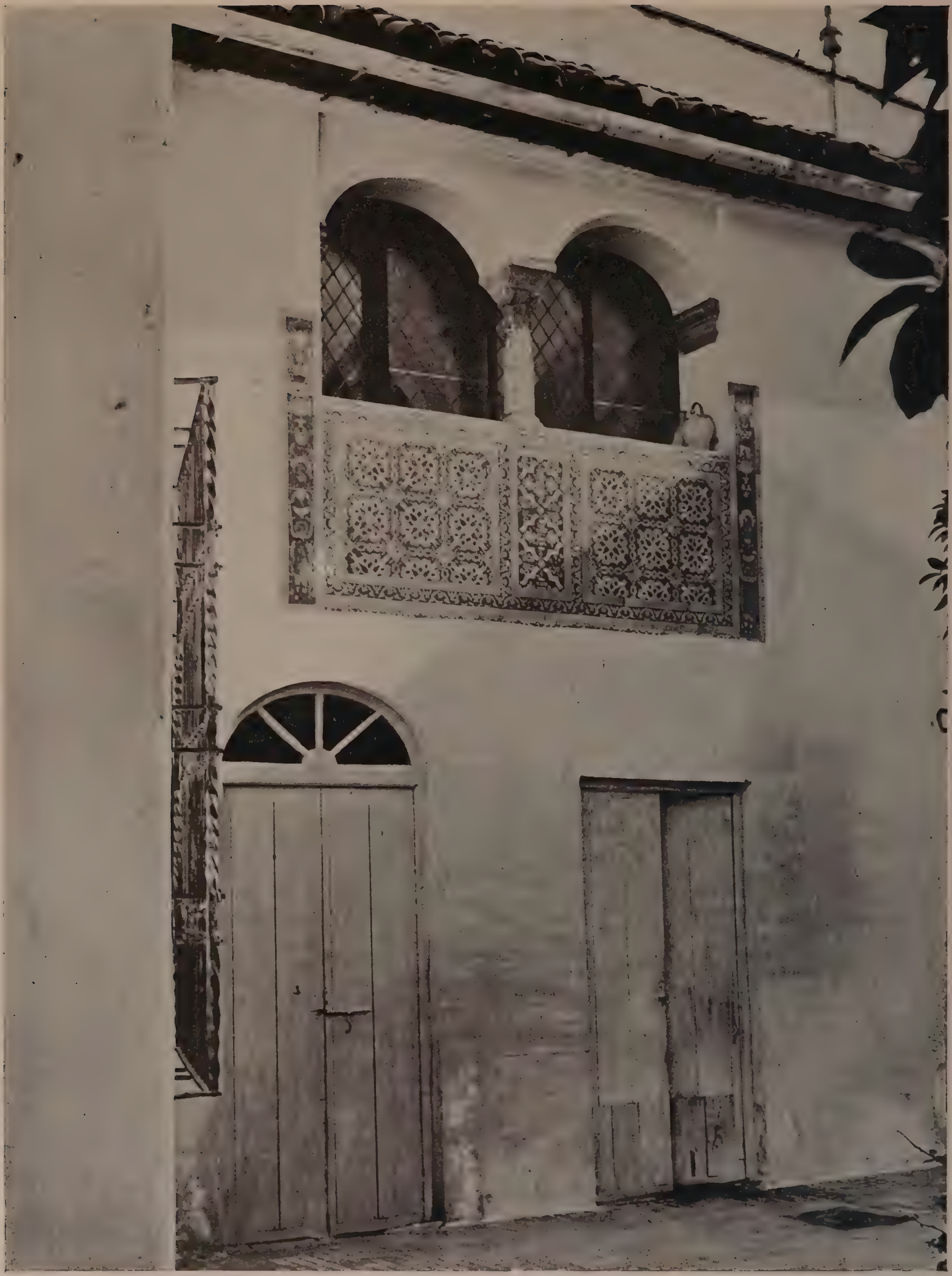
Moorish carpentry—that gives access to the various rooms opening from the patio; also the manner of hanging it: instead of being hinged in a jamb it stands forward of the opening and is pivoted top and bottom, the socket of the top embedded in a projecting corbel of either wood or stone. Altogether the Sevillian patio is a very attractive outdoor living-room and is well worth the attention of American architects; not only those of Florida and the southwest where there is a Spanish tradition to live up to, but those in any part who are called on to build summer homes. The application of colored tiles is now past the experimental stage; and the carved stucco duro, or *yeseria,* could be admirably interpreted in terra cotta.



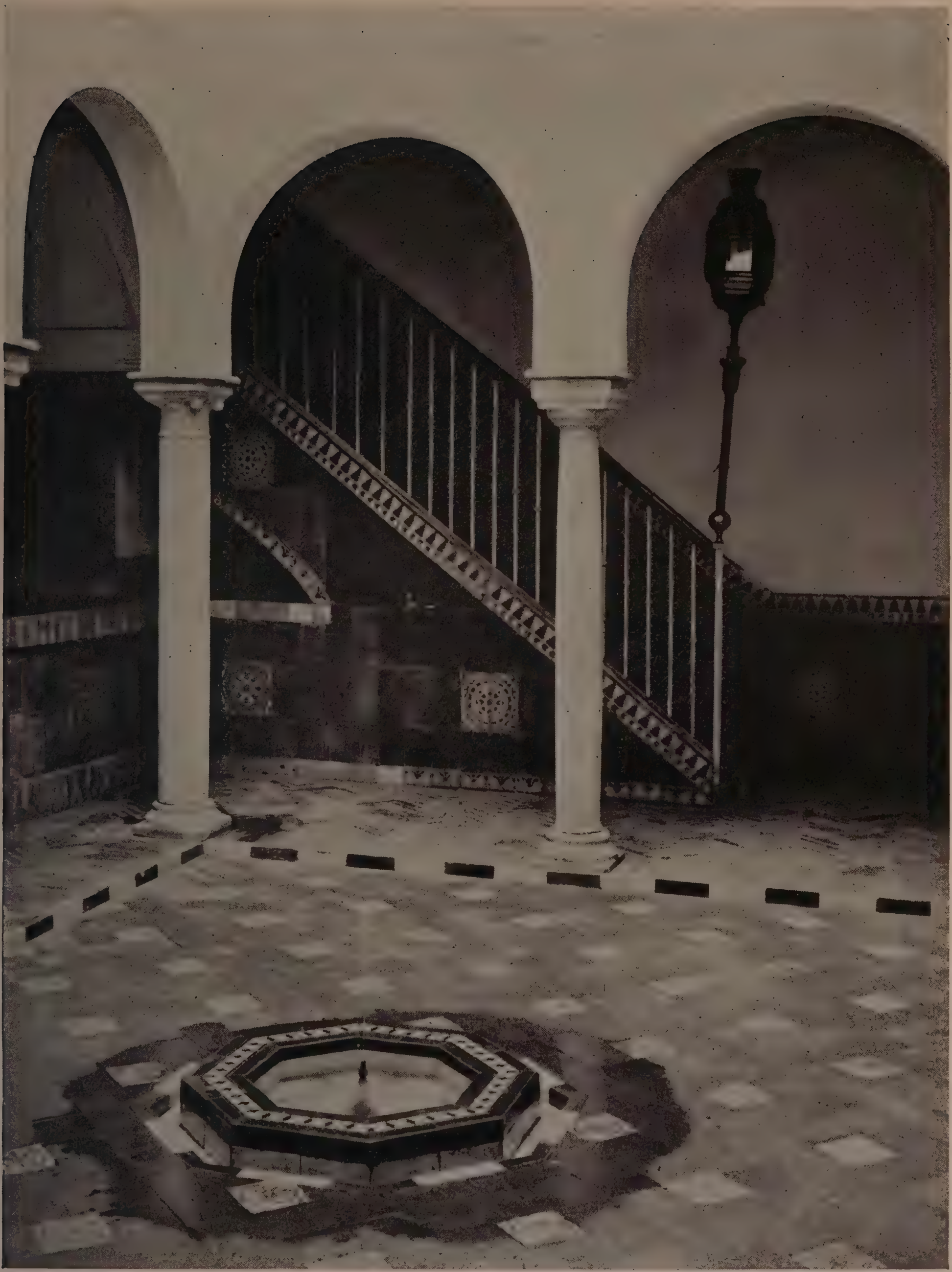
Polychrome tiles are most effective when sparingly used
PATIO OF THE FORMER ALTAMIRA PALACE, SEVILLE

It is hardly necessary to indicate the notable patios of Seville, beautiful ones being visible or partly so in any street outside of the shopping district. Besides the well-known palaces of the Duques de Alva and Medinaceli (who seldom reside in them) there is the contemporaneous Pinelos house at No. 6, Abades, which is now a pension, and the Olea, in Guzman el Bueno. This last has been occupied for over a century by an English family, the Osbornes. Nearly all the houses on this street possess patios quite as fine. For picturesque but dilapidated examples one must prowl about the old Jewry—Calle Levies and all around Santa Maria la Blanca, the former synagogue, where rich Jews built their palaces; while in another quarter, opposite San Juan de la Palma, is the former Altamira palace, now rented out in studios and its paved patio serving as a warehouse for antique dealers.

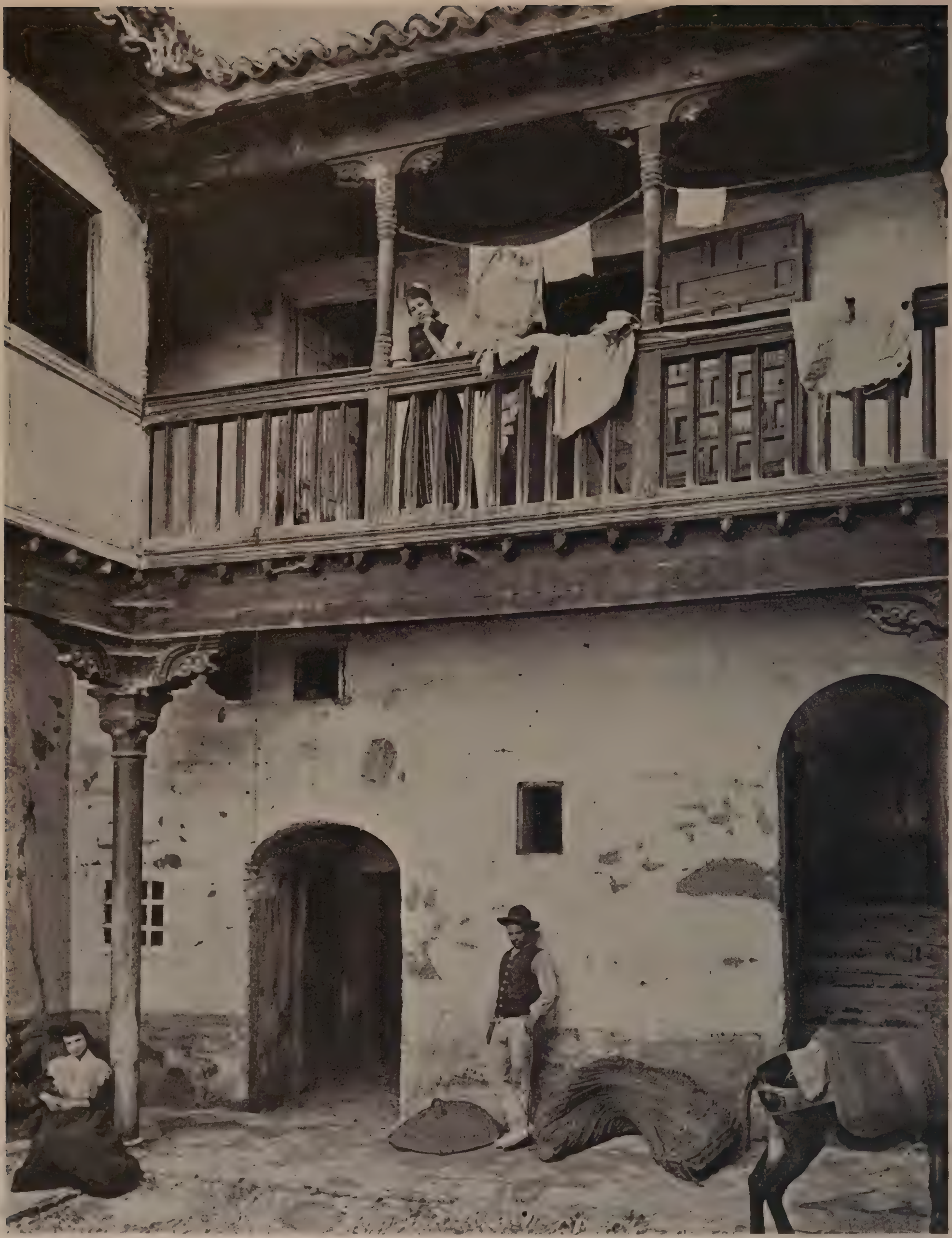
The Granada patio is thoroughly Mudéjar, that is to say, of Moorish work but executed for Christians. More accurate would it be to say that it is thoroughly Moorish, for there is no evidence that it underwent any modification whatever on being taken over by the Spaniards. Structurally it is much lighter than the Sevillian. Wood, not stone, was the material employed; that is, while there were still Moorish carpenters in Granada to fashion it, but after their breed had penters in Graadine patio took on more the aspect of the Sevillian. Of the two stories, the upper was also a covered gallery and had a rail of wooden spindles, while the lower or supporting story was rarely an arcade but instead, a post and lintel construction. Delicate marble colonnettes, hexagonal piers of brick stuccoed, or carved wooden corbels bore the weight. The beamed ceilings covering the walks were not painted in polychrome, but the beam ends, projecting to form the eaves, were carved in oriental fashion into a curious



AN OLD CORDOVA PALACE WITH COLORED TILE WINDOW TREATMENT



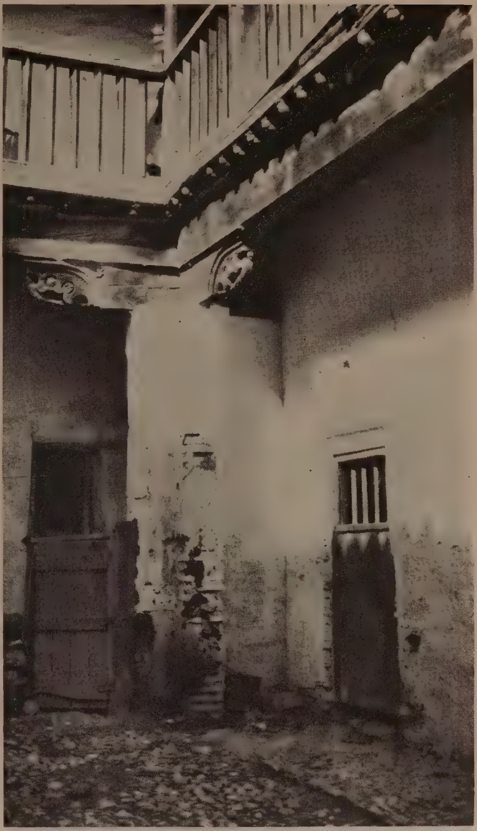
A TYPICAL SEVILLIAN PATIO TREATED IN TILES



Typical sixteenth century patio showing Mudéjar woodwork
CASA CHAPIZ, GRANADA

fish or animal head. Doors opening onto the patio were panelled and molded, making that combination of rectangular panels of varying size that later became known as the "sacristy door." The rails of the second-story balustrade were square, set at an angle and fluted or reeded. Pebble pavements are more used in Granada than elsewhere, and the vines that are trained to screen the open quadrangle often grow from huge *tinajas,* or oil jars such as Morgiana shut the forty thieves in. While the Granada patio remained true to the precedent of well carved, oiled woodwork in combination with plain stucco walls, it was the most distinctive of the Andalusian types, but in the seventeenth century after the exodus of the Moors, columnar arcades took the place of wooden galleries, the open Renaissance stair began to supplant the narrow enclosed stair of tile and wood, and the patio lost its picturesque, sympathetic note. Easy to visit are the Casa Chapiz and a similar one in the Horno de Oro, just declared a *Monumento Nacional.*

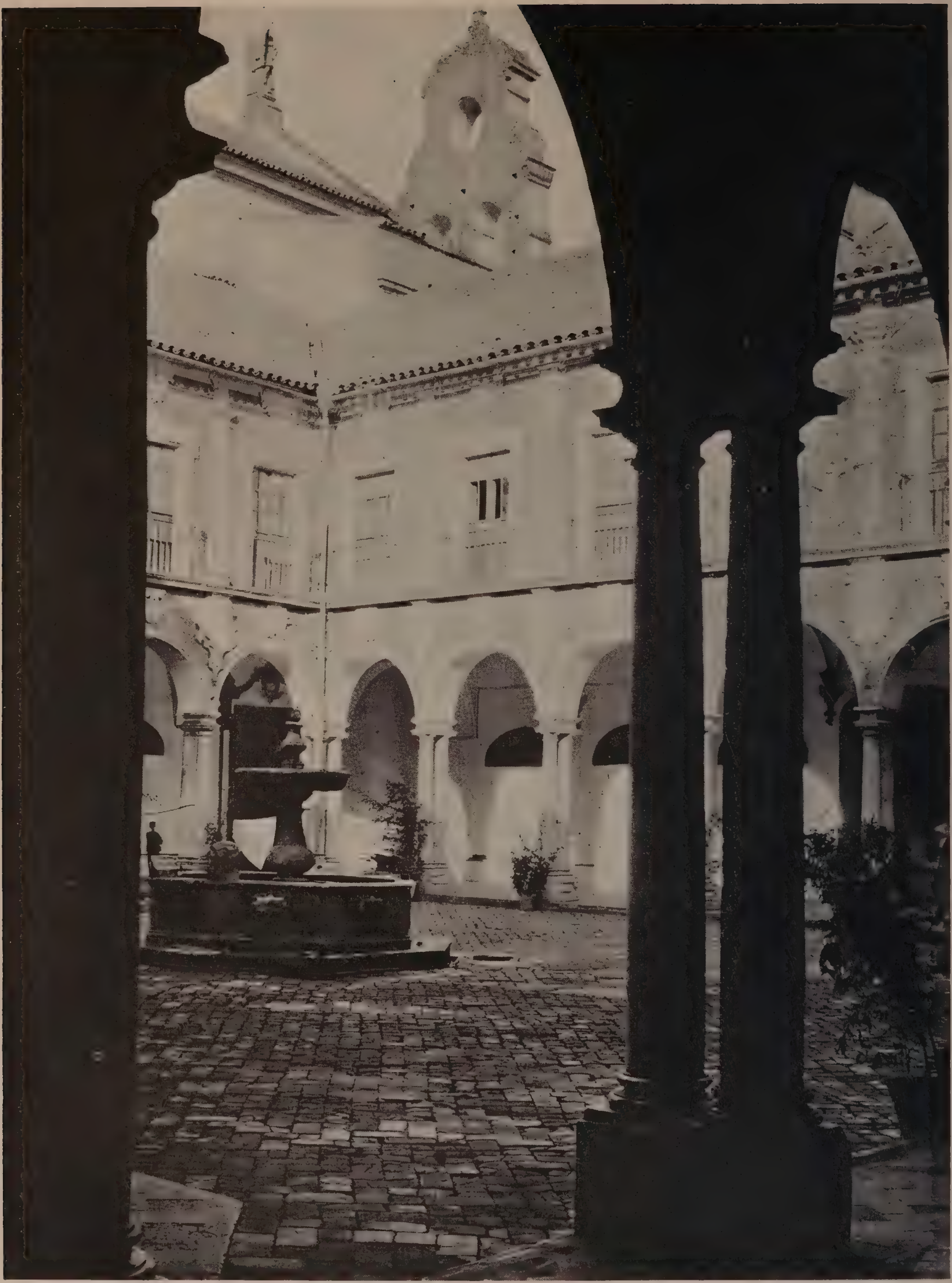
The patio, it will be seen, corresponds to the Italian cortile, but the treatment we have just described made of it a much more domestic-looking feature. It is the summer living-room of all Andalusian families; in winter they move upstairs. During the seventeenth century when the surcharged baroque style came to Spain. palaces then erected or remodeled received formal patios that could never take on the lived-in quality of the typical patio. Baroque, however, found its patrons chiefly among the rich monasteries—especially those of the Jesuits—so that in the domestic field the number of richly treated patios is small. That of the Marques de Peñaflor in Ecija is one of the finest examples in Andalusia. Among religious houses the *"Compañia"* (Jesuits) in Cordova is specially sumptuous, while the former *Convento de la Merced,* now the hospital, combines baroque with the traditional stucco and kalsomine trimming.



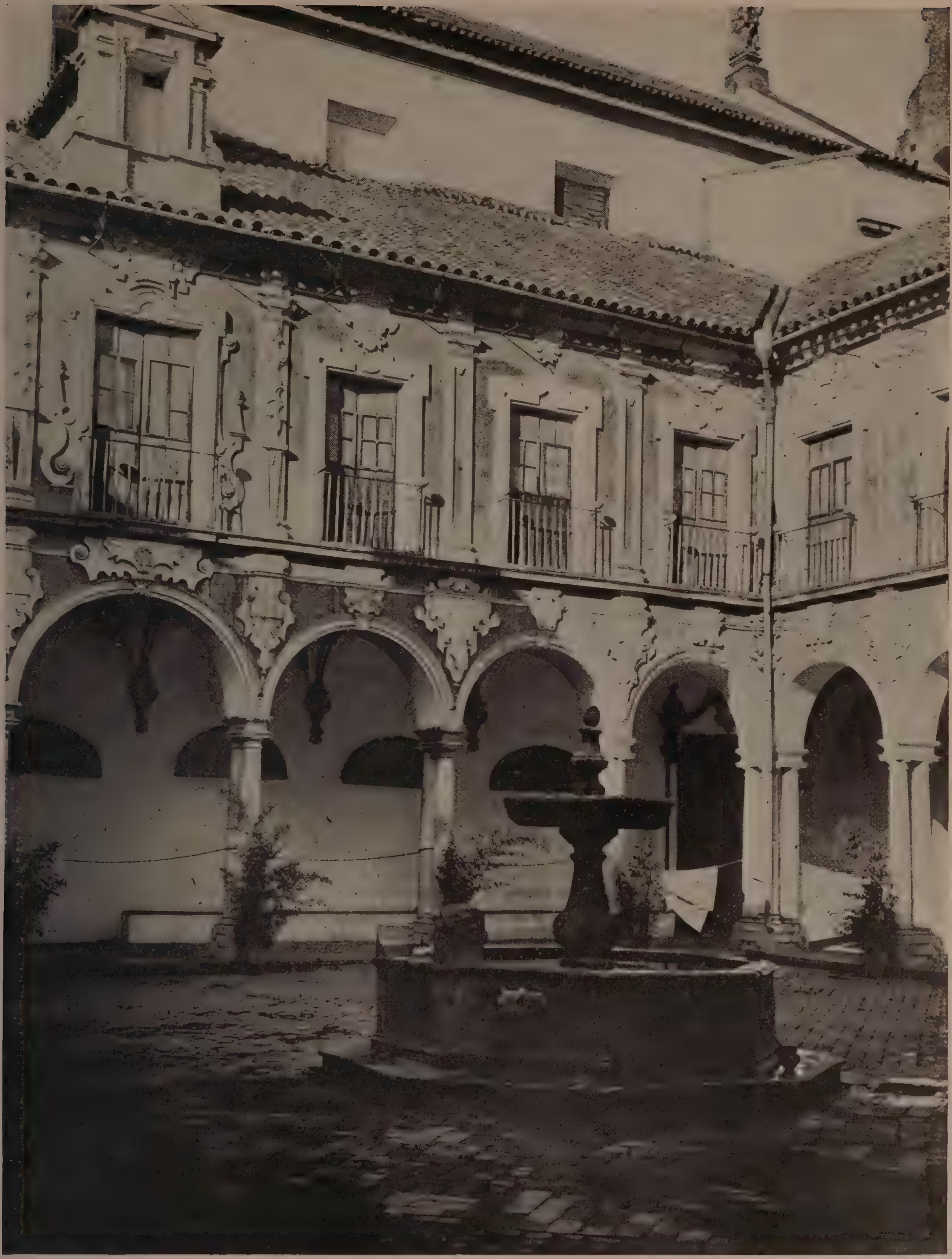
A secondary patio with gallery supported on corbels instead of columns
CASA CHAPIZ, GRANADA

In the cloisters of Andalusia as well as in the more ancient ones of northern Spain we find an interesting type of garden. To the inmates of a religious asylum the cloister meant even more than the patio did to the members of the family, and to its planting and care they gave much attention. It was not only a *hortus conclusus;* it was also the one passage leading to the various departments of the institution, a veritable thoroughfare in its small way. Into its covered walks opened the chapel, the chapter-house, the refectory, the library, etc.

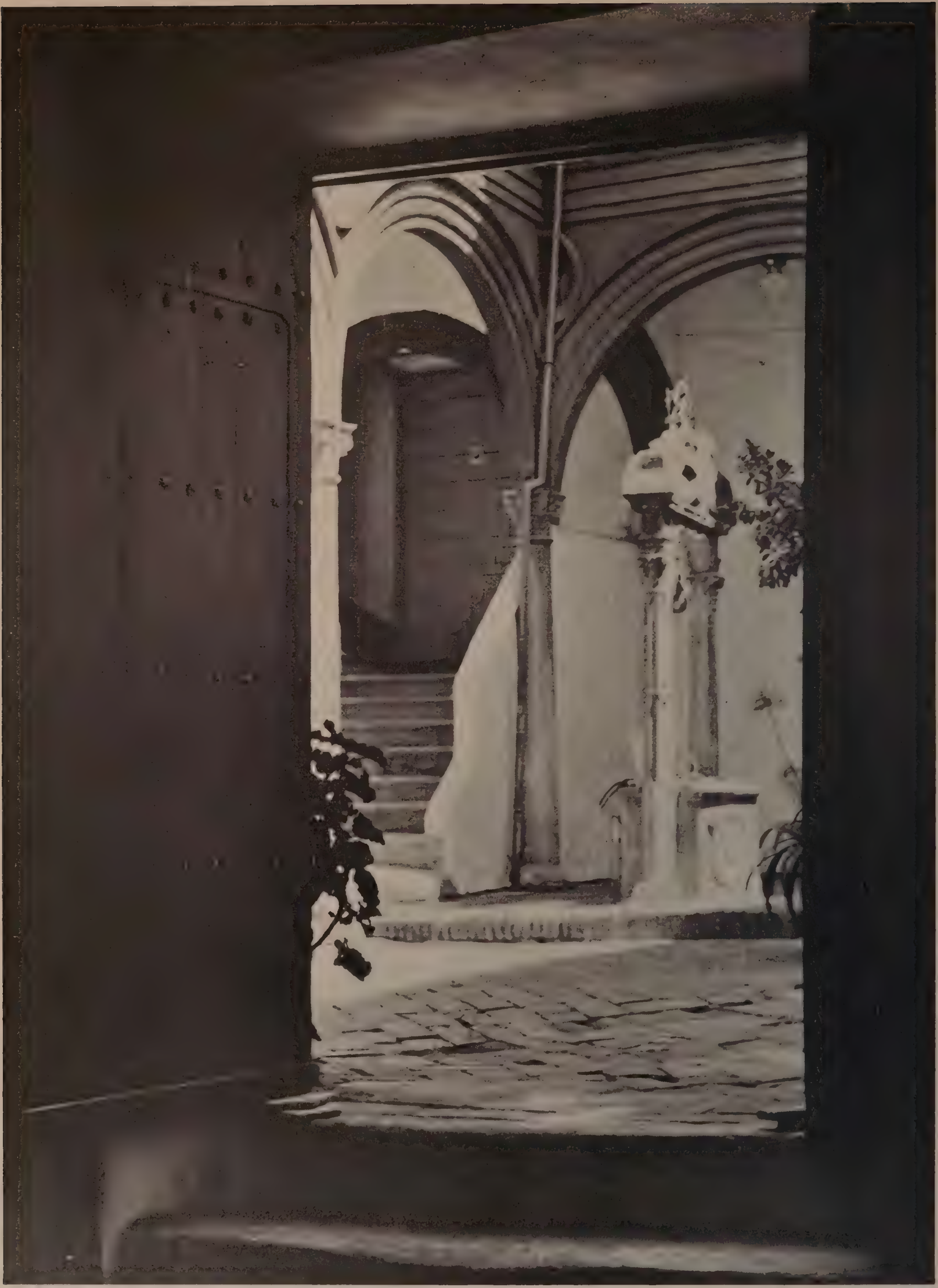
The first religious communities had in their struggling period but one cloister—a single-storied arcade with a wooden lean-to roof, this often vividly painted in the Moorish tradition. The columns were set in pairs, that is, two deep according to the thickness of the arch soffit. As



PATIO OF THE HOSPICIO, FORMERLY THE CONVENTO DE LA MERCED, CORDOVA



Typical Cordova Baroque treated in white and yellow stucco
PATIO OF THE HOSPICIO, CORDOVA

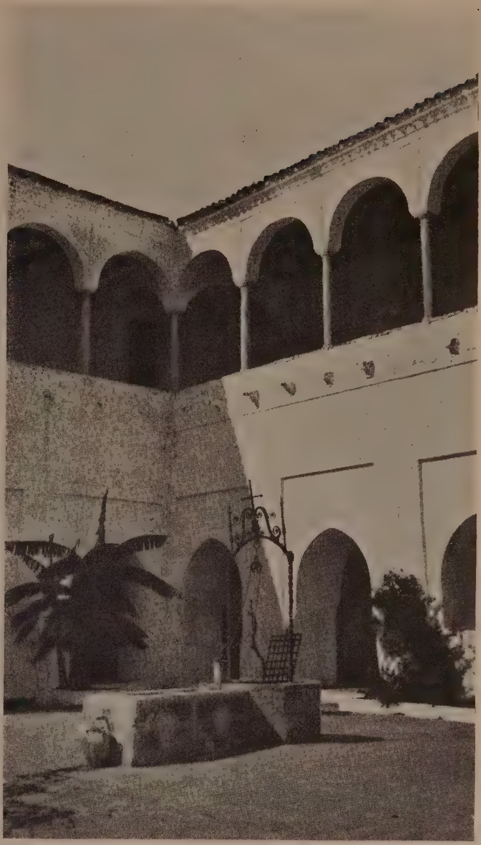


Varying levels characterize the Spanish ground floor

PATIO STAIR AND WELL-HEAD, MONDRAGON PALACE, RONDA the monastic institution waxed richer and more important, it added a second story to its cloister, or even had two such enclosures. The walls were ceiled with masonry vaulting, and rich carved ornament was introduced into the capitals of the arcade. This display of art, especially of the human figure, was disapproved of by Saint Bernard, and his order, the Cistercian, returned to leaf and geometric patterns; but later, in Gothic days, all restrictions were ignored and the tracery and capitals of all cloisters became very ornate.

As to the open or garden part there were two essential items—the somber cypress and the utilitarian well. This last was usually the center from which radiated the pattern, but the Cistercians covered, or rather surrounded, the well with a handsome well house, and changed its position to one side, that opposite the refectory door. Here the monks stopped for ablutions before going to meals. Such a lavatory, hexagonal, was *de rigueur* in the cloisters of the order, and particularly fine ones can be seen at Poblet and Santas Creus, near Barcelona. In late cloisters of the fifteenth and sixteenth centuries the central well was enclosed in a sort of tempietto, as at El Paular and Guadalupe. In the latter, there is not only an elaborate brick well house in the center, but also a lavatory in one corner, though the order that built it was the Hieronymite, not the Cistercian. The cloister well curb was generally of marble and surmounted by a fine wrought-iron head for the pulley. Walks were of gravel, stone flags, pebbles combined with sheep knuckles, or of glazed tiles; curbs for garden beds were of stone. In the garden proper there were no benches, but on the inner or covered side of the arcade parapet ran a stone bench.

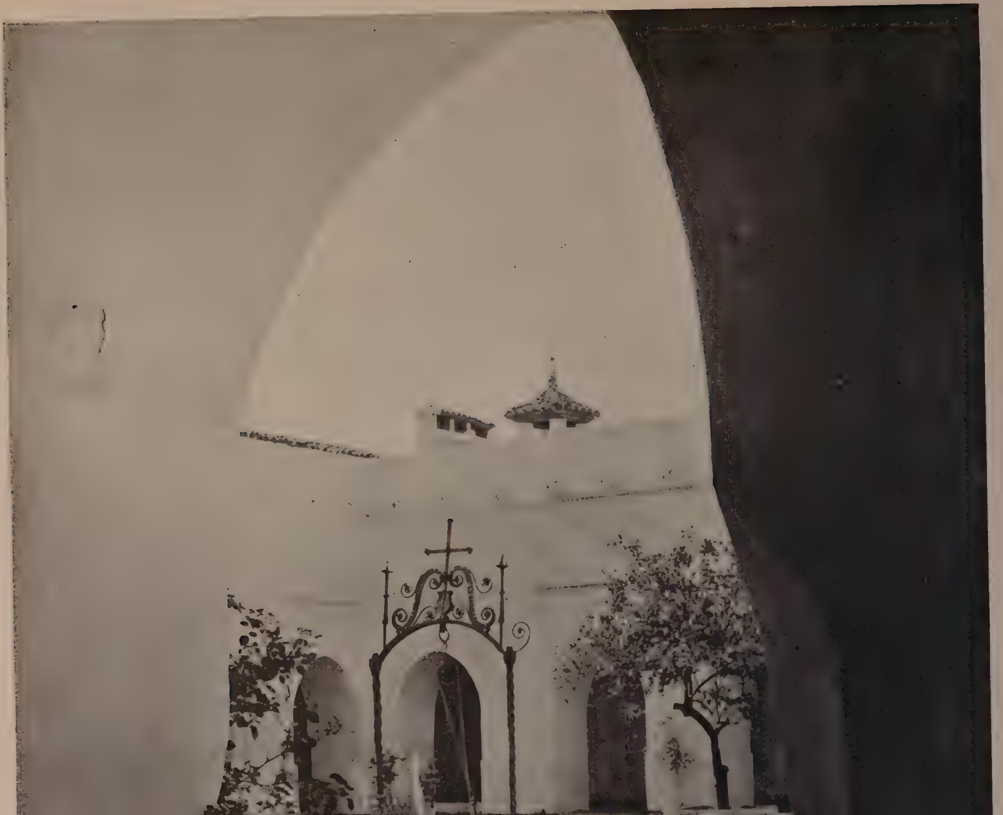
Cloister gardens having stood abandoned during the half-century of disestablishment of the religious orders, and only a few of them ever having been rehabilitated, their planting scheme is no longer trim and easily appreciated. It was never elaborate. Four or six paths, box-lined, led from the center, these crossed by subsidiary walks where the area was large, in which case the beds occupied less space than the intersections. Flowers were specially chosen for their perfume, and roses and lilacs still make the air heavy in many an abandoned cloister.



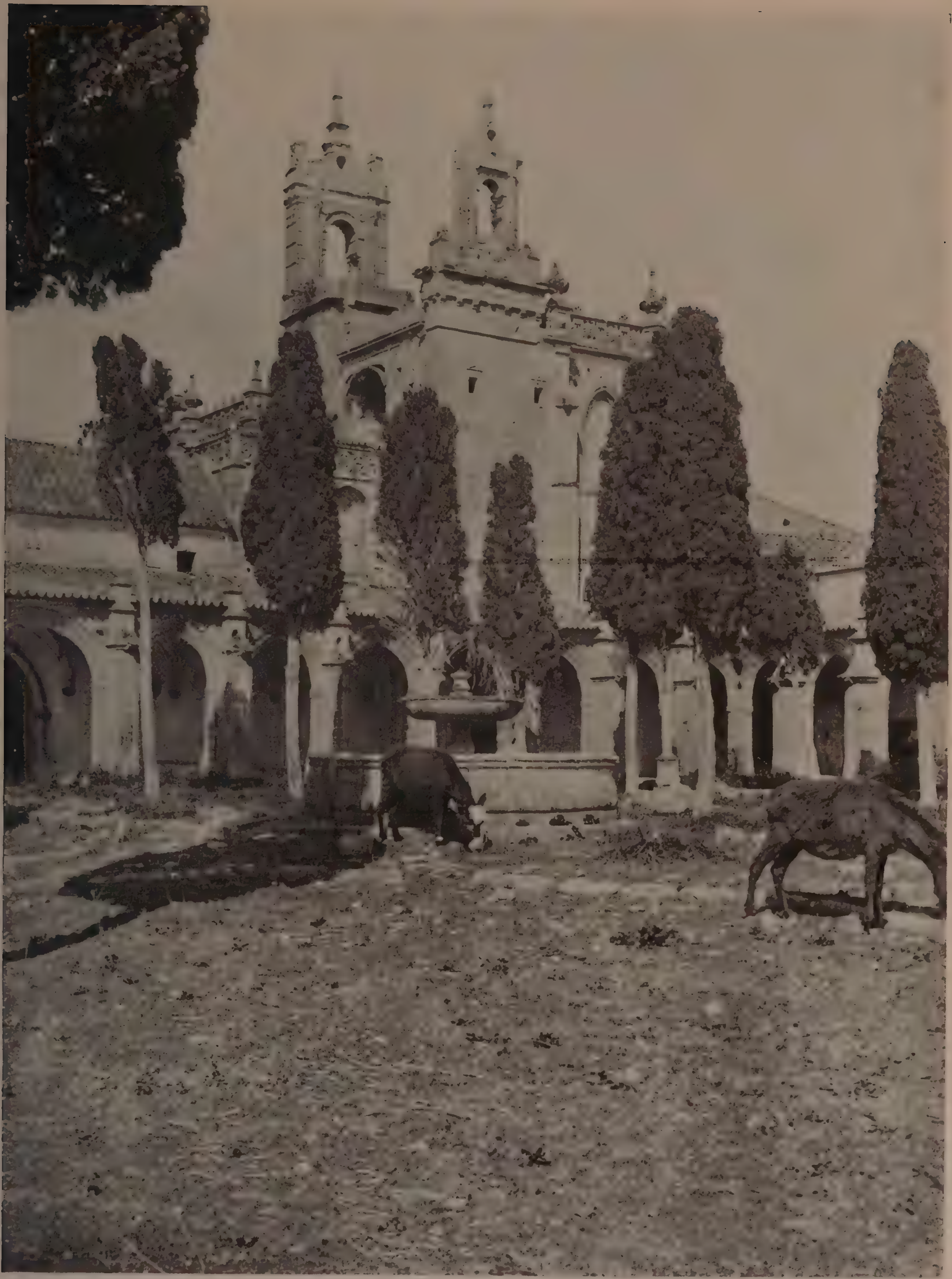
The Andalusian cloister was the prototype for the early American missions

FIFTEENTH CENTURY CLOISTER, CONVENTO DE SANTA CLARA, MOGUER

It was the Andalusian cloister that served as model for the monks who built the missions in our own southwest. With its white sun-beat walls instead of the somber cold masonry of the north, and its polychrome tiled pavements instead of dark gray flagstones, it imparted a decidedly more cheerful note to monastic life. Of this type the cloister of the convent of Santa Clara in Moguer (a few miles from Palos whence Columbus set sail on his immortal voyage) is the

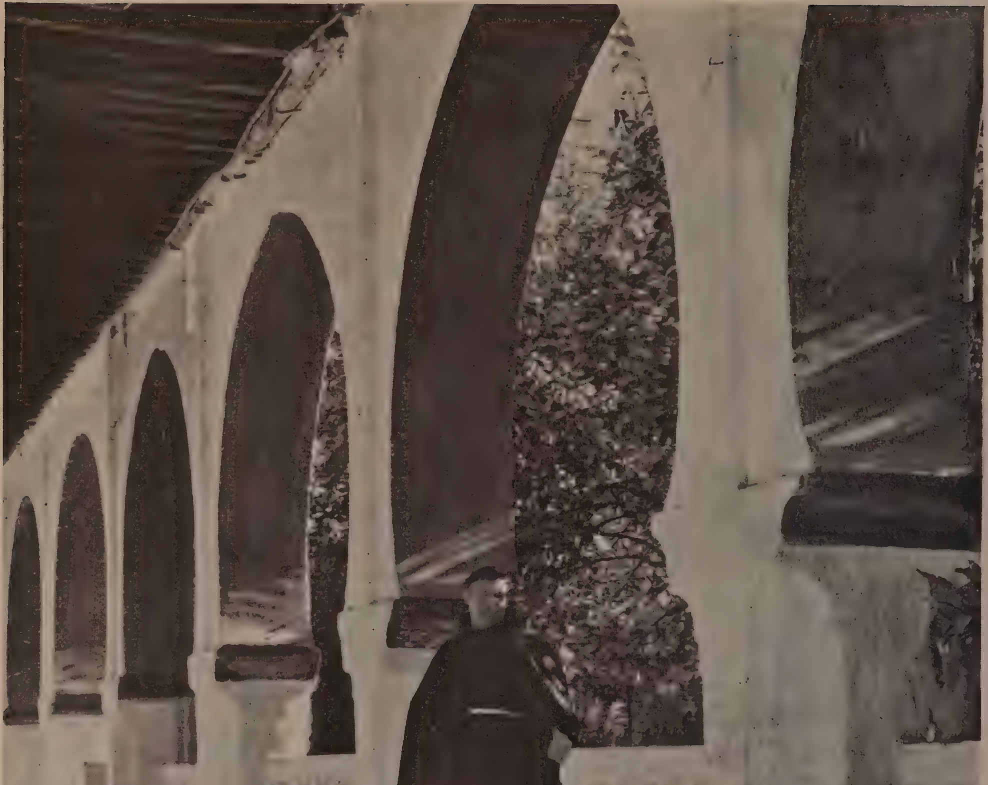


Whitewashed walls, a brilliant polychrome well and scant planting
CLOISTER OF EL CONVENTO DE SANTA CLARA, MOGUER

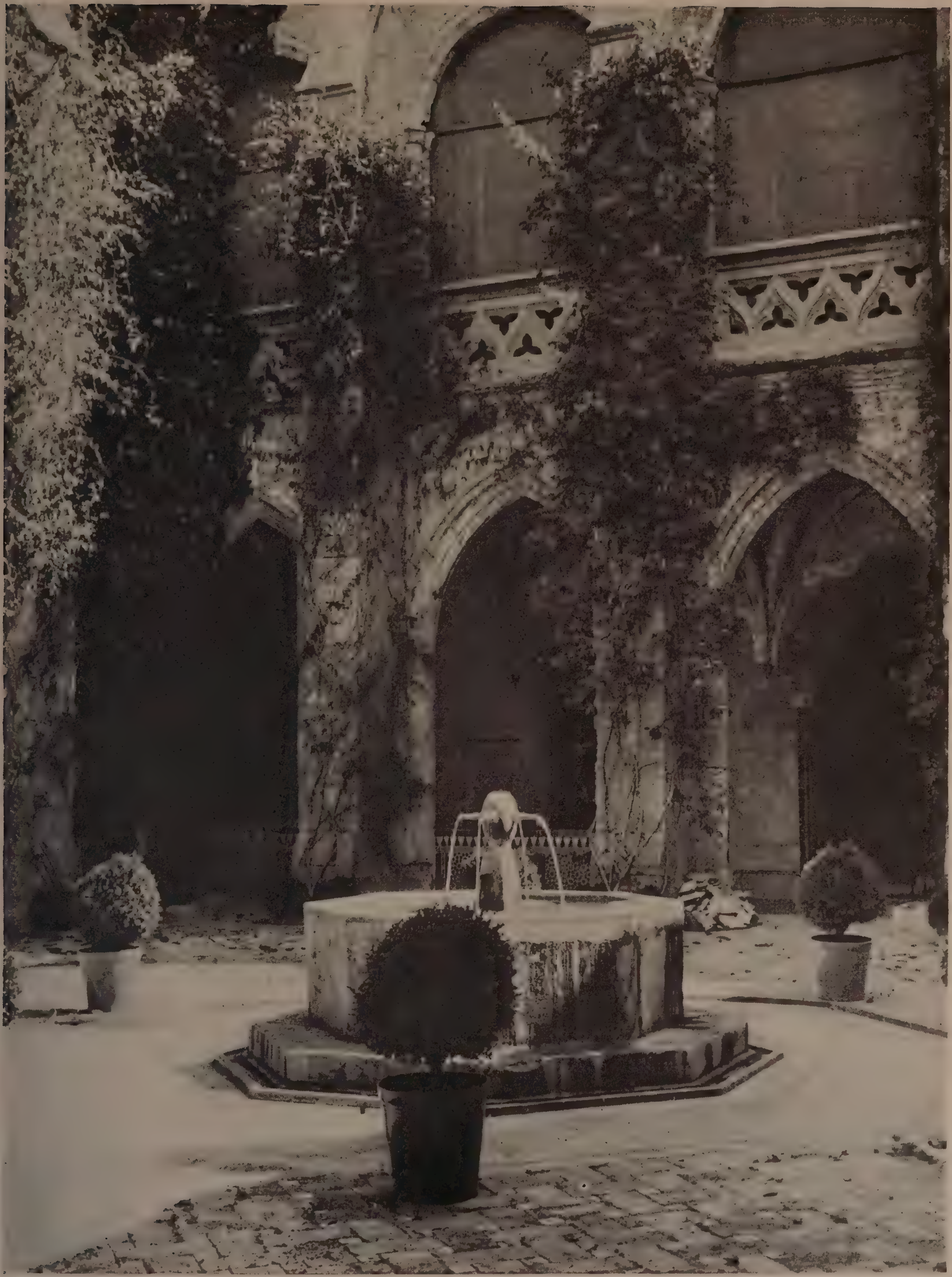


The once beautiful cloister now serves as a grazing ground

THE ABANDONED CARTUJA AT JEREZ



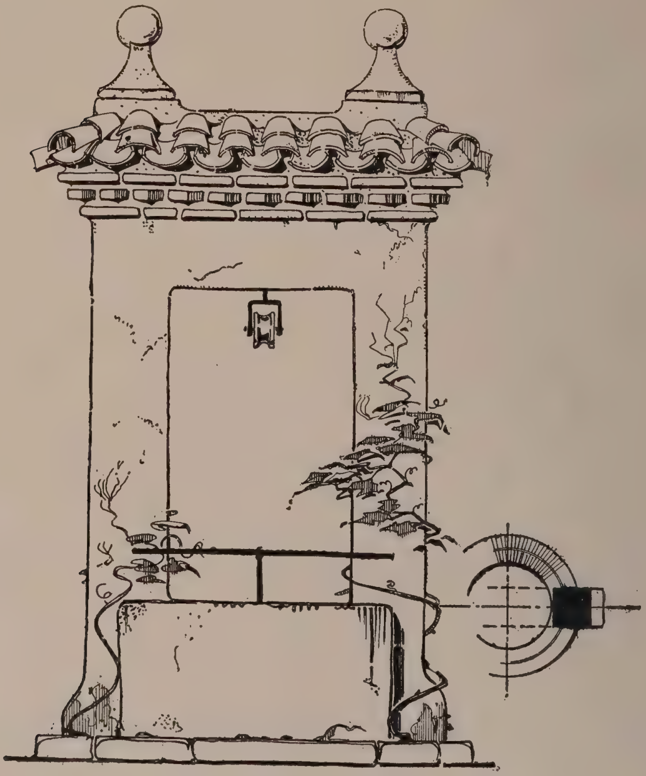
Built in the fifteenth century by Andalusian workmen
CLOISTER OF THE MONASTERY OF NUESTRA SENORA DE GUADALUPE



The Gothic cloisters now form part of the villa of the Marques del Mérito
FORMER MONASTERIO DE SAN JERONIMO, SIERRA DE CORDOVA

popular expression. Enormously thick walls with cooling, shadow-inviting reveals—walls so often whitewashed that detail has become indiscernible; a well in the center with curb of battered polychrome tiles and a decorative iron head; planting confined to a few pleached orange trees and vines; potted flowering plants guarded under the arcade away from the blazing sun. This white cloister seen through the iron grille by moonlight has a very rare and special beauty.

Among the monasteries bought and converted into residences since the Disestablishment may be mentioned that of San Jerónimo in Cordova, another of the same order in Lupiana, near Guadalajara, the former belonging to the Marques del Mérito and the latter again for sale; the Benedictine of San Benet de Bages, home of the painter, Don Ramon Casas; and the Carthusian of Valdemosa, Majorca, where Georges Sand and her lover, Chopin, lodged shortly after the monks left, and which was recently acquired by the illustrious Catalan bibliophile and scholar, Don Isidor Bonsems. In all these cases the abandoned and overgrown cloister was replanted and given the domestic touch of the family patio, and a more pleasing form of small intimate garden would be hard to find.



A WELL-HEAD OF STUCCO AND BRICK, ECIJA

A FORGOTTEN ARCHITECTURAL MOTIF
The MORLAIX COLUMN

By

Aymar Embury, II

Every once in a while some new variant of an old architectural motif comes into being, and if it is really valuable, becomes an accepted and standard part of the architect's vocabulary; otherwise, it dies. So careful have architects been that very little of genuine use to the world has been forgotten, but occasionally some architect or archaeologist finds an unfamiliar long-lost motif worthy of preservation both because of its intrinsic beauty and its eminent fitness to its purpose. Such a motif is the Morlaix column.

Morlaix is a little town on the north coast of Brittany, in the XVth and XVIth centuries of importance as a seaport. Much wealth flowed into the town and its houses were of a character somewhat better than those in most of the little Breton cities. While the town never attained the commercial importance of such Flemish cities as Bruges, or the ports of the Hanseatic League or the great Italian commercial cities such as Genoa, Pisa, or Venice, it was a flourishing little place, and its merchants built for themselves combinations of shops, dwelling houses and warehouses of considerable architectural merit. These, owing to the fact that the town has not greatly increased, still remain as the shops and dwellings of the present city.

In the construction of these Morlaix buildings a system of supporting the upper stories was developed which is unique in architecture. All mediaeval and renaissance towns present many examples of houses with upper stories projecting over the street and lower stories entirely devoted to shop fronts. Inclosed at night by heavy wooden shutters, these were entirely open during the day, and this combination of a very light lower story with solid upper stories, is entirely analogous to the small shop front which constitutes so difficult a problem in our present day design.

The shop front design problem was solved by the early architects in many different ways, as by the use of classic columns, or an open arcade, or columns not dissimilar from the Romanesque, or by combining arches and corbels. These methods are found throughout Europe from Hamburg on the north to Sicily on the south, but none of them is a genuinely successful solution of the problem. If the arcade is used and the front is as open as it ought to be commercially, the arches have no abutments and have to depend on the neighboring houses to support them. If classic columns are widely

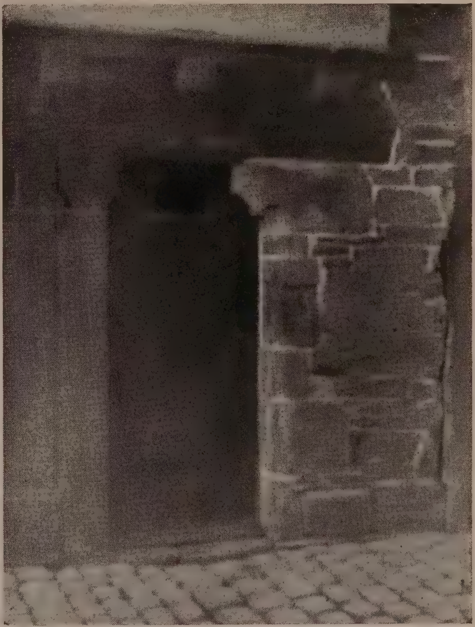


Fig. 1

RUE DU GUERNISAC, MORLAIX, BRITTANY

spaced they appear too light to support the upper structure, and if the Romanesque is used one has a feeling that the sides of the column are employed to support lintels, while the front and back (exactly similar to the sides) have no function.

In Morlaix, in almost all cases, the upper stories were carried on what is called in this article the "Morlaix Column," which, in the simplest terms, may be described as a combination of column and corbel in a single motif exactly suitable to its purpose. Beautiful in itself, it offers a variety of treatments which make it adaptable to buildings of any type, and especially to the modern shop front.

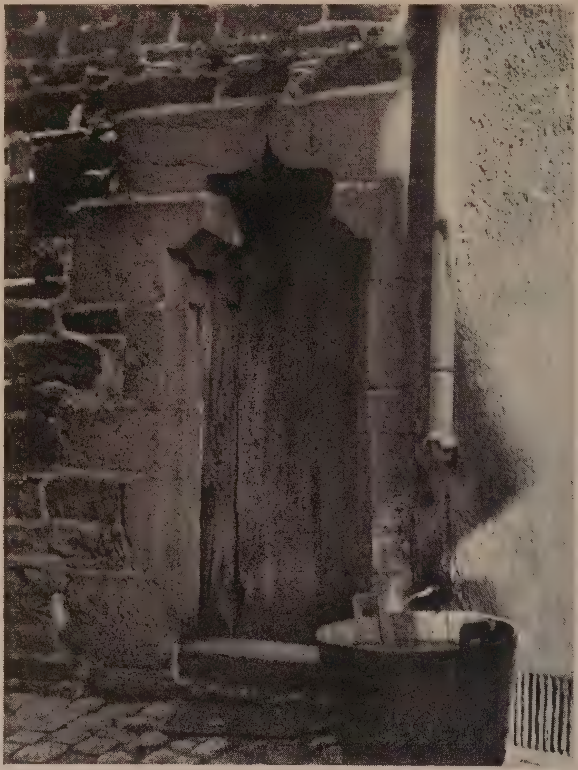


Fig. 2
A MORLAIX DOORWAY, MORLAIX, BRITTANY

The analogy between the problem of the Morlaix builder and that of the modern designer is made closer by the fact that over the columns were long, heavy wood lintels supporting a timber frame work and masonry fill, just as we use steel lintels supporting steel frame and masonry fireproofing, so that a successful precedent under similar conditions is of the utmost value to us.

At the time of the Neo-Grec revival here in New York a not entirely dissimilar method of building was employed, in which granite piers were used to support granite lintels which carried the brick stories above. Many of the old shops on Front, Water, and the adjoining side streets in lower New York, still show these old shop fronts. However, the intercolumniation possible with single granite lintels was never very great, and moreover the treatment of the columns with a cap like that of the Greek antae was not perfect. In present day practice this motif, which was perhaps the most successful of modern times, has been discarded in favor of reproductions of classic columns which have no structural relation to the enormous loads which they appear to support.

Of all the shop front motifs the Morlaix column is, to the writer's mind, unquestionably the most successful, although it has never been employed in modern construction.

The evolution of the Morlaix column cannot be explained nor is it easy to guess why similar developments did not take place in the neighboring towns. There is one instance in Quimper of a similar but much more ornamental column, reproduced in this article, and in the small towns near Morlaix may be found a few rudimentary attempts along parallel lines; but practically speaking, the motif is limited to Morlaix itself and to a period of 200 years from the XIVth to the XVIth centuries.

Brittany was of course, a remote and practically isolated portion of the country until the time of the railroad; and Breton

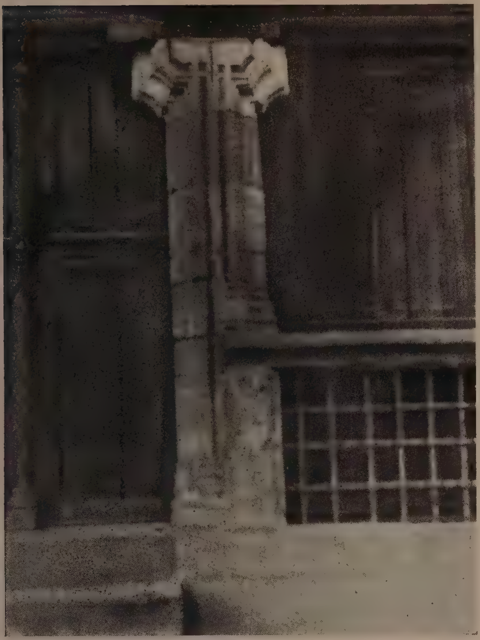


Fig. 3
DETAIL OF MAISON DE LA REINE ANNE, MORLAIX, BRITTANY

architecture of every class has a unity of feeling which differentiates it from the rest of France to a greater degree than English architecture differs from that of Normandy, Touraine, or Anjou. It is not surprising to find a distinct type of architecture in Brittany, but it is indeed remarkable that this one motif should not have been seized upon and copied elsewhere. Its genesis may probably be found in the late Gothic doorway for which the Bretons roughly copied the trefoil of the Gothic style. If, for example, the sides of the doorway in Fig. 2 were widely separated, and instead of a carved stone lintel, a wooden lintel were used, the similarity between the form of the corbel and that of the Morlaix column would at once become apparent, although in several of the early examples of the Morlaix column—as for instance those of the Venelle au Son and the rue du Guernisac—the similarity between the columns and the Romanesque columns with the cushion capital is apparent.

The main thing that the designers of these old buildings seemed to be looking for, was the proper form of capital for pier or column, supporting a lintel parallel with the street front only, and while most of the examples were roughly rectangular, with the edges chamfered or decorated by vertical moldings returning around the corbel caps, there were nevertheless many examples of round columns with caps growing out of the cylinder of the column. Of this latter type Figs. 1, 4 and 5 are excellent examples, while the rectangular type with more or less decorated edges is shown in all the other illustrations.

The plainest of the foregoing is shown in the illustration of the rue du Mur (Fig. 5) while the many existing columns in the Grand' Rue are well illustrated in Fig. 10. Fig. 9 shows the little block front between rue du Mur on the left and Grand' Rue on the right, facing the

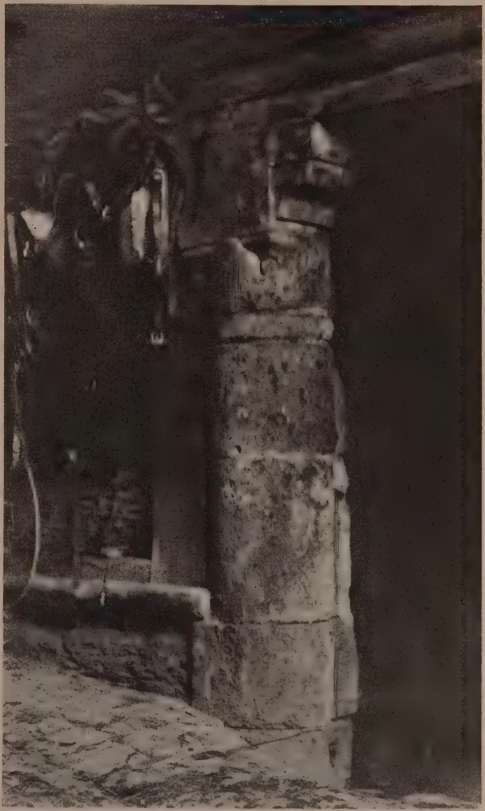
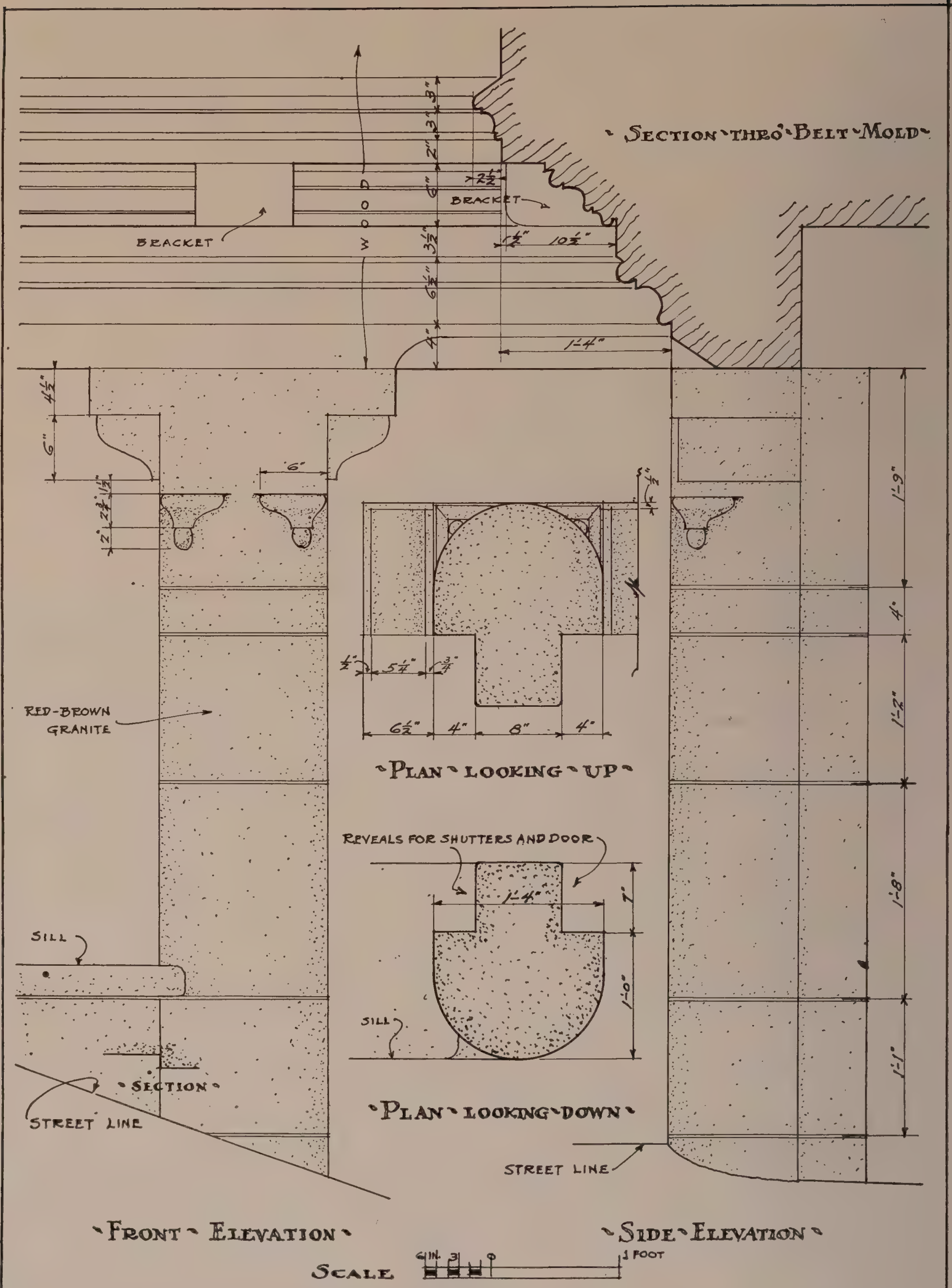


Fig. 4
STABLE IN THE VENELLE AU SON, MORLAIX, BRITTANY



DETAIL FROM STABLE IN THE VENELLE AU SON
MORLAIX BRITTANY

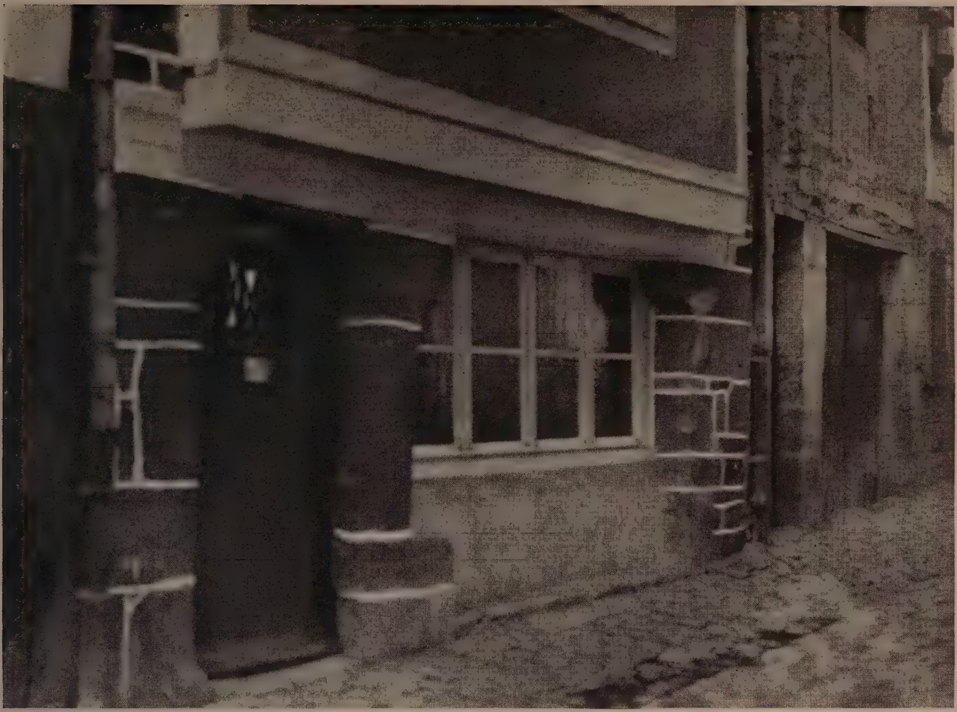


Fig. 5
RUE DU MUR, MORLAIX, BRITTANY

Place du Marché. The corner house on the left has the original columns and half timber exposed; that in the center has the columns covered with blinds, the half timber protected by slate, and the shop front filled in with casement sash. The house at the corner of the Place du Marché has had the half timber covered over with stucco, and the columns are concealed by vertical boards forming panels so as to make the glass enclosure both weatherproof and easier to build. The detail of the little building on the corner of the rue du Mur and the Place du Marché shows extremely well what used to be done on the corners of all these buildings. The colonnette forming the corner motif now supports nothing, but at one time sustained the carved figure of some saint, or more probably the Virgin.

In certain ways the most interesting of all these caps is the example from Quimper, a house now occupied as a little

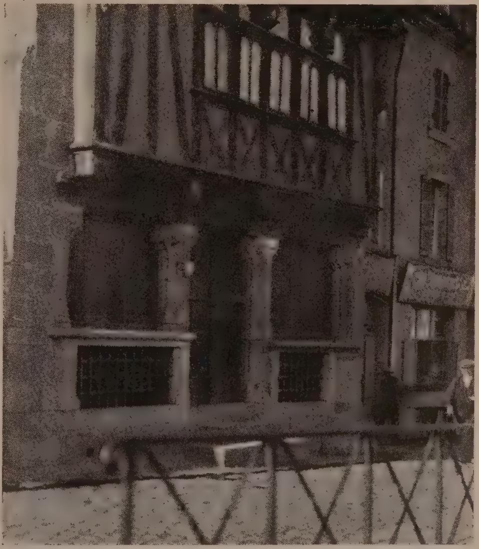


Fig. 6
MAISON DE LA REINE ANNE, MORLAIX, BRITTANY

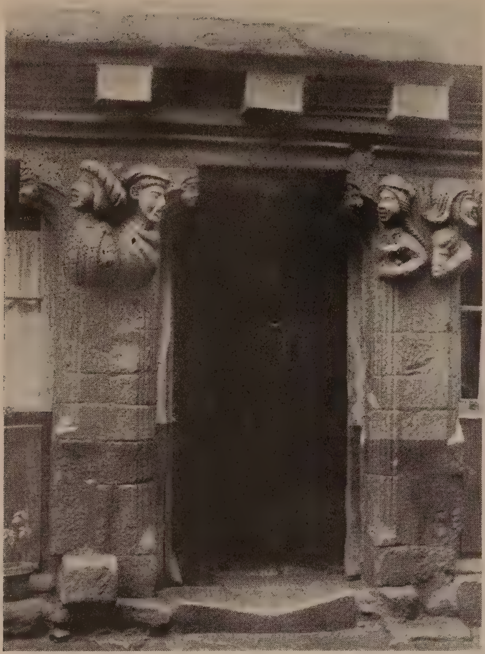


Fig. 7
DOORWAY IN QUIMPER, BRITTANY

wine room with the old open front filled in with glass.

All these columns were originally built either like this: T or like this: ♠ with the rebate on the interior for the wooden night shutters. The doorways were opened down to the ground, but the shop windows were filled in for a couple of feet above the ground and furnished with broad stone counters, in many cases still used for the display of goods. The so-called "Maison de la Reine Anne" (No. 33 rue du Mur) shows the shutters in place, decorated with linen fold ornament, and with an iron grille below the counter to light the cellar, just as we use sash below our show windows. The moldings on the corners of the rectangular columns were habitually carried down the sides of the columns to the ground on the door sides of the piers, or to the counter on the window sides, and there terminated with bases sometimes carved simply and sometimes elaborately like Gothic colonnette bases. It is almost impossible to measure these exactly, for they were worked by hand very roughly and without any literal relation to the work above, although with a singular appropriateness to their positions. Upon close examination they look as if a colonnette base had been used at the bottom of moldings which were not really colonnettes, but if they are not analysed they appear to be exact as well as appropriate.

The Morlaix builder did not hesitate to change the forms of the flutes or moldings between their bottoms and their tops, and in Plate II the plan of the column, looking down, shows flutes differing in form from a half plan of the column looking up, this having been necessitated by the desire of the designer to make a little insert diamond at the crossing where the motif turned around the cap—(which had to have symmetrical sides)—and at the same time to form a sort of colonnette at the bottom. Much the same thing is true of the woodwork over the columns; a section at one end of the lintel or cornice is only approximately similar to the one at the other end.

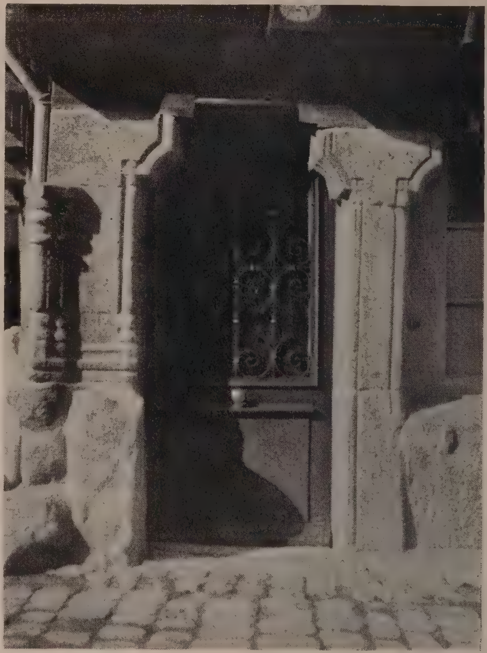


Fig. 8
CORNER OF THE PLACE DU MARCHE AND THE RUE DU MUR, MORLAIX, BRITTANY

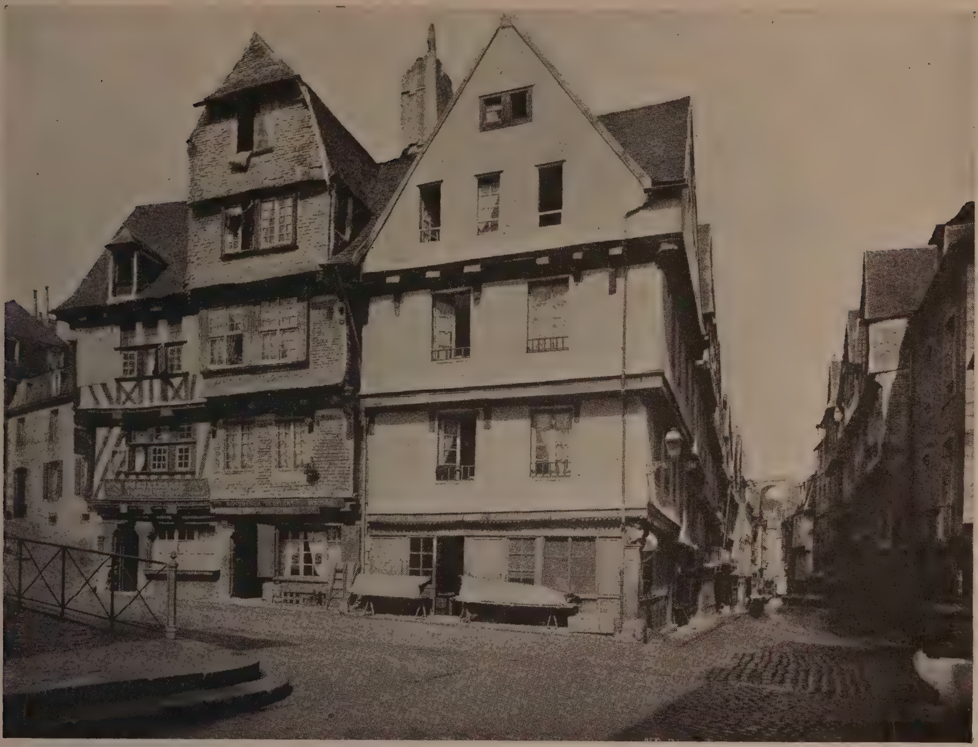


Fig. 9

CORNER OF RUE DU MUR AND GRAND' RUE, FRONTING ON PLACE DU MARCHE, MORLAIX, BRITTANY

While these measured drawings were made as accurately as possible, they represent only the probable original forms at one point and not by any means the existing forms at all points. The cornices vary as much as three inches in height from end to end, the brackets were not evenly spaced nor of equal widths, and the moldings were adjusted to the heights of the brackets rather than the brackets to the heights of the moldings. These drawings therefore represent rather what an architect would have done than a record of the actual facts. In laying out the caps it was found that the curves were not concentric, and the widths of the moldings at the bottoms were noticeably different from those on the brackets, although in place they appeared as in all cases parallel. A very interesting column and cap in the Venelle au Son has the curiously carved bracket forming the lowest member of the caps terminated at the bottom with oval drops which from any side appear to be about three-quarters round in plan. If the cylinder of the column is continued upwards and these brackets are drawn out as a modern architect would draw them, they appear as slight excrescences, with perhaps not over a quarter of their plan projecting from the cylinder. The stone worker who cut this cap, however, had a particular form in mind, and did not hesitate to cut a hollow in the cylinder where these drops are, so that they assumed the shape he had in mind. If you add to this personal equation the fact that the stone is extremely hard and not very fine grained, it will be recognized that the drawings are more exact than they should be. Yet there appears to be no other way to show them.

We modern architects have learned so

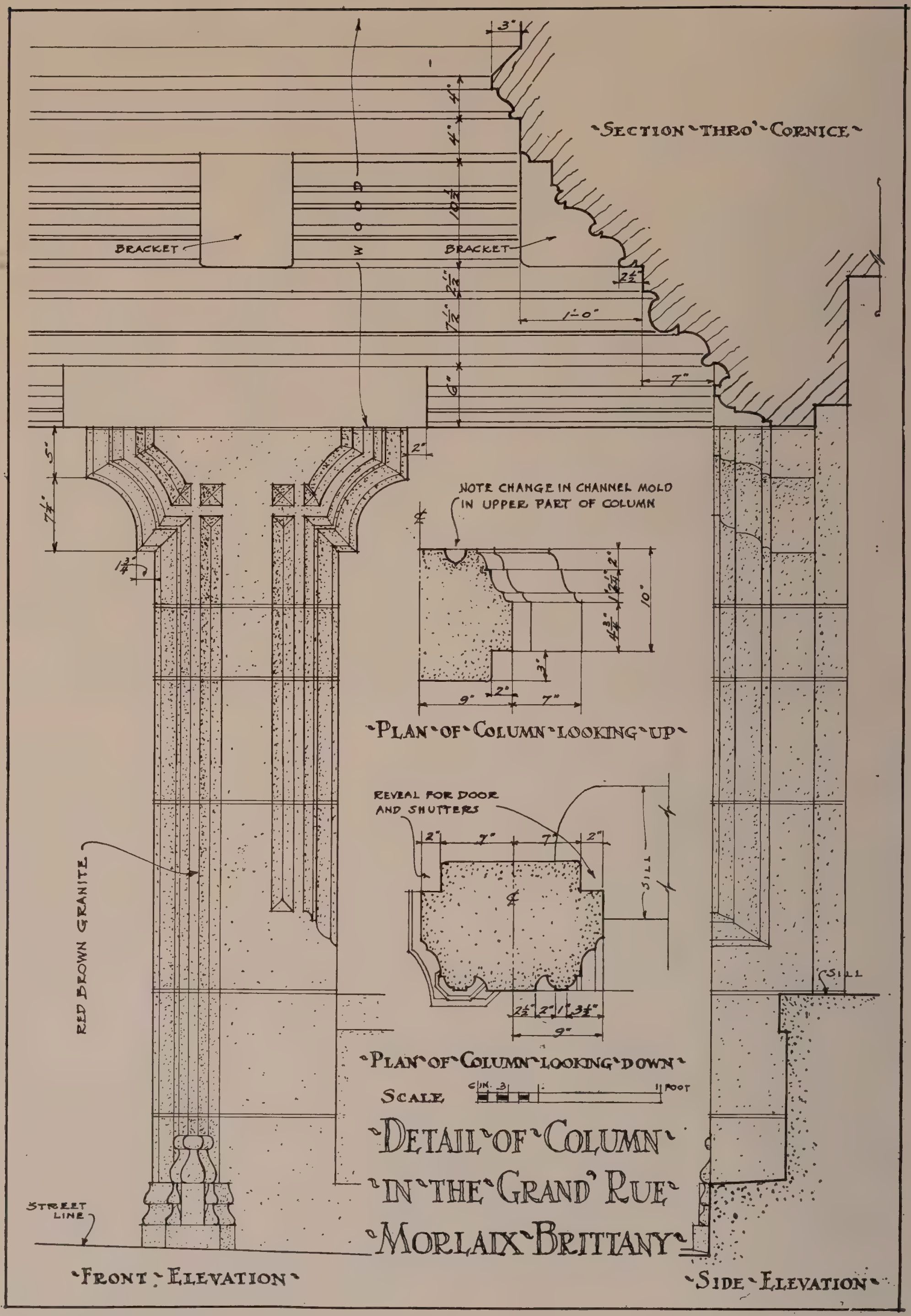

SECTION THRO' CORNICE
3"
4"
4"
10½"
WOOD
BRACKET
BRACKET
2½"
2½"
7½"
6"
1'-0"
7"
5"
7¼"
1¾"
2"
NOTE CHANGE IN CHANNEL MOLD IN UPPER PART OF COLUMN
2"
1¼"
4¾"
10"
3"
9"
2"
7"
PLAN OF COLUMN LOOKING UP
REVEAL FOR DOOR AND SHUTTERS
2"
7"
7"
2"
SILL
2½"
2"
1"
3¼"
9"
PLAN OF COLUMN LOOKING DOWN
SCALE
IN. 3
1 FOOT
DETAIL OF COLUMN IN THE GRAND RUE MORLAIX BRITTANY
RED BROWN GRANITE
STREET LINE
FRONT ELEVATION
SIDE ELEVATION
SILL

PLATE II

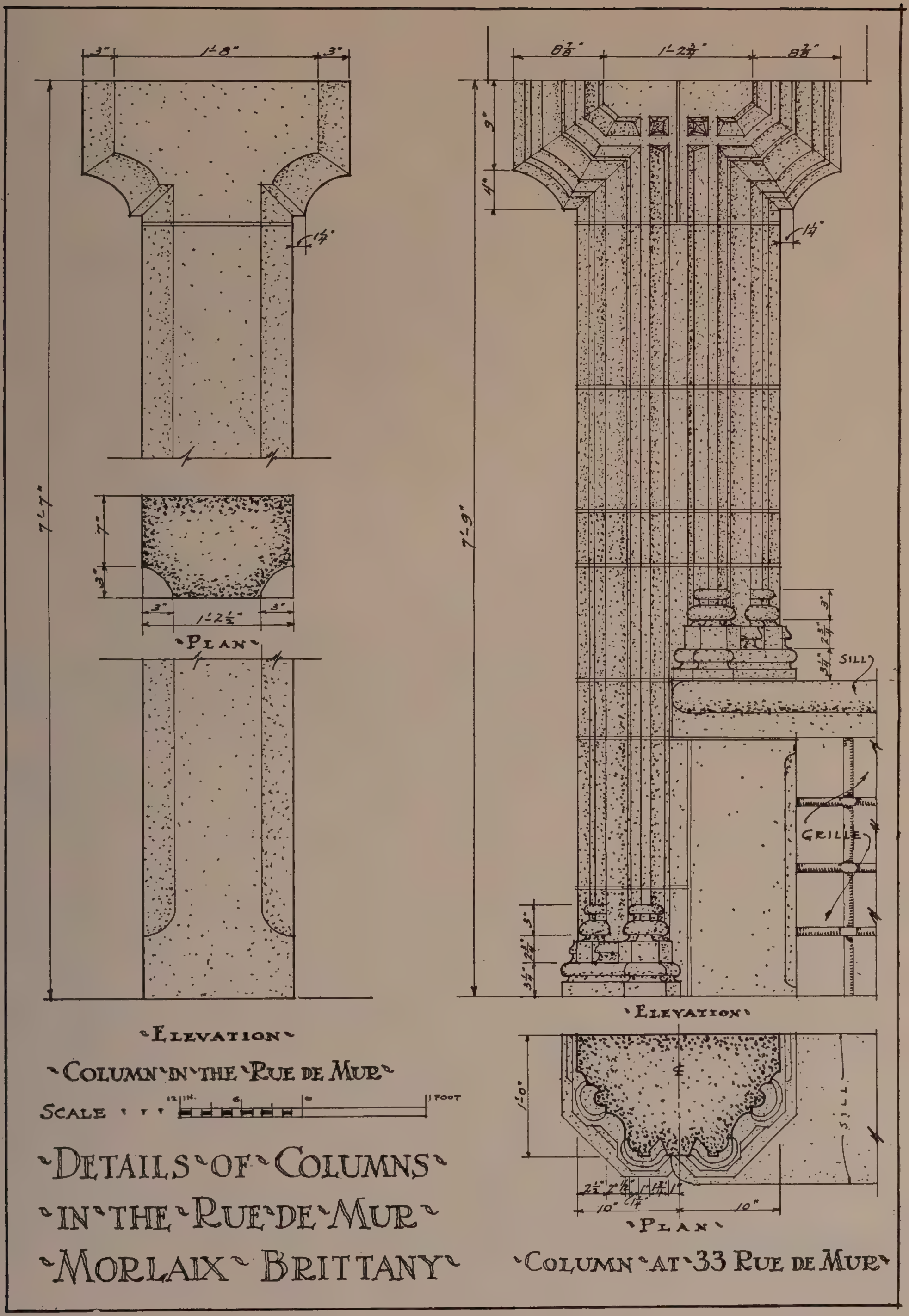

3"
1'-8"
3"
1¼"
7'-7"
7"
3"
3"
1'-2½"
3"
PLAN
ELEVATION
COLUMN IN THE RUE DE MUR
SCALE
12 IN.
6
0
1 FOOT
DETAILS OF COLUMNS
IN THE RUE DE MUR
MORLAIX BRITTANY
8⅞"
1'-2¾"
8⅞"
9"
4"
1¼"
7'-9"
3"
2¾"
3¼"
SILL
GRILLE
ELEVATION
1'-0"
SILL
10"
10"
PLAN
COLUMN AT 33 RUE DE MUR

PLATE III

much stereotomy and descriptive geometry that we very often find it impossible to attain certain effects without "fudging," and for some reason or another we have an instinctive abhorrence of a "fudged" elevation; but as a matter of fact the ancient designers constantly "fudged" their work whenever they thought necessary, and the beauty of the buildings as well as the detail often gained enormously thereby. The Parthenon is perhaps the best example of "fudging" that exists. Here is a Greek structure in which the foundation is not level, the columns not vertical, the intercolumniations not equal, the entablature neither horizontal nor of the same height throughout, and yet it is regarded as the finest piece of Greek architecture, and those who design Greek structure with vertical lines, equal intercolumniation and horizontal cornices wonder why their buildings have no charm. The greatest trouble in modern architecture appears to be a too slavish adherence to what is assumed to be classic architecture as learned from an early course in Vignola, together with a reliance upon tradition rather than upon the needs of the situation. These illustrations of the Morlaix column constitute an attempt to give draftsmen a motif which is exactly suitable to its purpose, and which has so little strength of tradition that the only way in which it can be used is to adapt the design with the mind, rather than the T square.

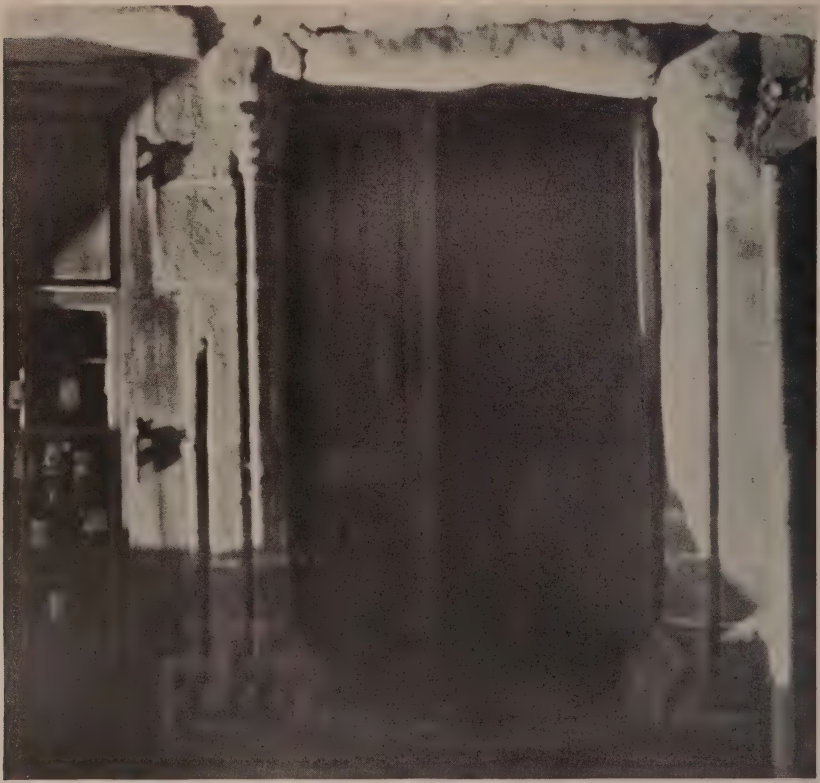


Fig. 10

GRAND RUE, MORLAIX, BRITTANY

THE ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK

A tendency towards a lower standard in design was a disappointing feature of the annual exhibition of the Architectural League of New York. So pronounced did the lack of quality appear to the officers of the League that they withheld the customary awards in architecture, landscape architecture and painting. Sculpture and Decorative Arts alone were excepted and well did they merit the distinction.

This is an unusual occurrence, a not altogether pleasant one, which, let us hope, we shall not see again. Architecture cannot afford any deterioration in design, coming after two generations of remarkable progress. To-day a brilliant future beckons to architecture in the huge growth of the United States in wealth and population, and in the growing aspirations—however misguided at times—of its citizens towards a finer civilization. In order to realize this promise, architecture must continue to develop as an art, because art, after all, is the main reason for its existence.

Can it be that the recent interest in other sides of architecture, namely, technology, business, economics and sociology, has, for the moment distracted attention from design? Or does another reason lie in the lessening of our contact with old architecture of Europe since the war? Perhaps each factor has an effect. If so, it is unfortunate, since neither factor in itself is bad. Progress in the practical side of architecture is essential, for that brings architecture right into the life of the times and makes it vital; and independence of Europe may be a gain, for that may lead us to develop our own traditions. But the need of breaking new paths should not allow architects to lose sight of the majestic tradition of monumental architecture which is one priceless gift from the great McKim. As regards design, ideas of novelty and of picturesqueness should never replace the idea of big simple proportions, harmony of parts, rigid elimination, perfect scale and purity of form. These attributes will always be the essence of fine architecture.

At the League evidences of divergence were clear. There were monumental buildings to be seen which lacked unity, others which were somewhat mechanical, and not a few in which the hand of the clever draughtsman was replacing the architect. Even so fine a designer as Mr. Egerton Swartwout, in his Elks Memorial, designed in classic vein, showed an admirable round centre motive which was flanked by small pavilions and connecting links which seemed too small in scale and which were pinched in too close to the centre. The pavilions were blocky in shape, thus inharmonious with the roundness of the centre, and the narrow inter-columniation of the connecting links seemed out of relation with the wide spread of the big centre columns. These defects were overcome in the side elevations, which had the same splendid breadth of the centre, and made the memorial successful when seen from that direction.

There were, nevertheless, a number of promising features in the exhibition. Whatever difficulties American architects may encounter in large scale design, domestic and small town architecture remain their best achievement. Steadily it increases in directness, charm, character and imaginative expression. Mr. Roger Lee Bullard showed some charming houses, particularly a large country house in Virginia. Notably, his Oakland Golf Club showed, in the photographs, that the fine promise of the little model which was exhibited at the League two years ago had been realized. It is a fine, free rendering in the early American tradition, of a rambling, yet well-knit group, admirably set in the slopes and contours of the rolling landscape. Mr. Dwight James Baum exhibited some charming domestic bits. It is a pleasure to watch the progress of this designer, always noted for precision and delicacy of design, into a richer and more personal maturity. Some charming small house sketches were exhibited by Treanor and Fatio.

In landscape design, the fine work of Mr. Harold Hill Blossom merited attention. Like so many others his gardens seem overplanted, looking almost overgrown in places, and veiling the architecture, much as an orchestra playing too loud, smothers a singer. In this connection, why do not American architects reach the high level of English designers in planting? The exhibit of the English architects in this country last year was far above our own product in this respect. Across the seas the architects have the same sense of decoration of a plant as that we are familiar with in respect to furnishings in interior decoration.

Two most promising departures from the usual trend of exhibit deserve attention. One was the showing of plans for civic and social betterment. Mr. Arthur C. Holden and associates displayed a scheme for rebuilding the slum districts of New York City very carefully worked out. It had, however, the defects of closed interior courts in the unit apartment building and also of big apartment houses set in the heart of an interior block garden without sufficient communication of roadways of access and service. The younger members of the N. Y. Chapter of the A. I. A., working anonymously as a group, exhibited a series of designs improving the hideous conditions of some of the city squares. Union Square was redesigned in a monumental way with a forum provided for the soap-box orator, as in Hyde Park. Another impressive and very practical betterment was the screening of the ugly approach to the Brooklyn Bridge with a Doric front in harmony with the Municipal Building.

But, taken as a whole, the League lived up to its reputation as a significant mirror of current architecture. It fills a real place in architectural activity, which should be a satisfaction to its sponsors who each year, undertake a deal of hard work.

John Taylor Boyd, Jr.

AMERICAN INDUSTRIAL ART AT THE METROPOLITAN MUSEUM

Under the general title of American Industrial Art, the Metropolitan Museum has assembled some hundreds of objects of current production in numerous art industries, all of them the work of 1923 and all representing the latest stock-in-trade of exhibiting firms or of their selling agents. With no further limitations such a showing should be fraught with much interest and many sidelights on daily demands made upon the decorative trades could be found in the collection.

Example of furniture exhibited
AMERICAN INDUSTRIAL ART EXHIBITION
METROPOLITAN MUSEUM OF ART
NEW YORK

But the Museum has set out to prove something and, as has been the case with other efforts it has put forth along educational lines, the ground to be worked has been definitely marked off and no pains then spared to turn it thoroughly. So two conditions were laid down for all entries to this exhibition. All objects were required to be representative of quantity production; and all were required to be of American design and manufacture.

For seven years the Metropolitan Museum had held annual exhibitions consisting of objects of industrial art which owed their design, color, motive or some other feature to museum inspiration. The purpose of

View in one of the rooms
AMERICAN INDUSTRIAL ART EXHIBITION
METROPOLITAN MUSEUM OF ART, NEW YORK

these exhibitions was to prove the thesis that the Museum should aid, in fact, does, regularly serve as a source of ideas and other advantages in the designing and making of artistic manufactures. With the coöperation of many firms these collections were assembled and the point carried home. It is now a recognized fact in current design of industrial art that Museum material is laboratory material and that not to use it for the benefit of to-day's furnishings, jewelry, metalwork, etc., is to lose or waste opportunities not equalled anywhere but in the vast resources of nature itself. The Museum could, therefore, devote its annual exhibition to larger issues; hence this first general showing of American Industrial Art.

The point of chief interest professionally and to the building or buying public is the limitation as to quantity production. What is quantity production? The Museum defines it for its own purposes—and these are the purposes of the industrial arts manufacturing fields as well—in this way: the making of a number of pieces at a time from a single design, or of a number of identical pieces from time to time, but from a model or drawings retained for the purpose. In other words, the objects themselves could be the stock-in-trade of the manufacturer, or, if these are too expensive to carry in stock—as in the case of gold vessels, tapestries, ecclesiastical decorations or even in the case of certain furniture types — the models or drawings then become the stock, and duplicates are made as required. Thus all specialized work, consisting of items never duplicated, was at the outset excluded.

By why emphasize this limitation? Quantity production is a democratic expedient for getting good design to the largest number at short notice and at most reasonable cost. Without it populous modern nations cannot live. It is the characteristic of all types of industry and has proved its merits against all fuming and reforming and preaching about the mechanistic age and its transformation of human souls into Robots. The art industries which characterize us must themselves be produced in a similar way if the mass is to be served. Without the machine to expedite production the school boy would have no books, the house no

Example of wallpaper exhibited
AMERICAN INDUSTRIAL ART EXHIBITION
METROPOLITAN MUSEUM OF ART
NEW YORK.

wall paper, and the church no lighting fixtures. What of design in this welter of wheels and hammers and shafts and belts? The answer is plain: the machine cannot hurt *good* design. Whether the tool is simple and hand driven or complicated and power driven is a matter of degree of complexity, nothing more. The design is not better, not glorified, because made with hand driven tools. Rather in such cases a prodigious amount of effort has been wasted by craftsmen who could better put in their time on higher reaches of the imagination than chipping wood or burnishing metal. The test of design in modern industrial art is to be found only in objects of quantity production. The highest standard may not be found there. Surely at this moment it is not found among the craftsmen either. These are both reflections upon our life today.

Assuredly we must have craftsmen; we cannot have too many. But more assuredly do we need craftsmen with courage to go into mill and foundry and there make that first model which the machine is to duplicate. Meanwhile, with the aid of designers often fighting against inhuman odds and usually with inadequate training—we have ourselves to thank for that—and with the aid of a technical skill never before equalled in any time or type of human effort, our factories are turning out rugs, textiles, furniture and other objects of industrial art which, measure for measure, can hold their own with the design of any other time in history.

Do our designs duplicate the old? Yes, in part. Do they emulate the old? What else could they do? Shall we favor only such wild exaggerations as can be got out of an inner consciousness that hates history and finds originality in smoke and flowing cravats? We have an advantage which no other era has enjoyed. The styles of all time are ours. Until we can walk freely ourselves, we lean upon these styles, meanwhile achieving a steady step and a gait and stride which will be our own. For us today these past styles are no more than a vogue, and so they are treated. Out of them and their consistent use will come that style or those styles which will represent the twentieth century or a group of centuries of which the twentieth is one. Past styles covered not decades but scores of decades. Have we reason to expect our own expression to come to flower in much less time? Yet our people, man for man, have infinite advantages in the way of well designed possessions, far beyond the hopes of even persons of wealth at any past time.

But we have left the exhibition too far behind in this divagation, which after all had no other purpose than to emphasize the wisdom of the chief condition set down for the objects shown. The other condition as to American design and manufacture is or should be almost axiomatic for such an exhibition held in the United States. Remembering that the exhibition is annual, we may expect to find from year to year a distinct record of American progress in industrial art design. And, what is more, bearing in mind the individual quality of design of the objects shown this year, we may further cherish a sanguine hope that here, as in other fields, American energy and enterprise will not miss its opportunity.

Richard F. Bach.

AN ART CLASS FOR GIFTED CHILDREN

The School Art League of New York City has organized a Saturday morning class for specially gifted boys and girls between the ages of eight and fifteen years. This Free Class meets from 9 to 12 o'clock in room 418 at Stuyvesant High School, 345 East Fifteenth Street, in charge of Dr. Henry E. Fritz.

The purpose of the class is to give the gifted child an opportunity for creative self-expression and to bring the pupil in contact with other gifted children for inspiration and help in producing drawings, designs, sculpture, pottery and other crafts.

The projects are done entirely from imagination, without the use of models. All mediums of graphic expression—such as paper, paint, linoleum, wax, clay, plaster, wood and fabrics—are placed within reach so that the student may discover which one responds best to his or her mode of expression.

Supervisors and teachers of art are requested to call attention to the opportunities offered. Communications may be addressed to Dr. H. E. Fritz, 345 East Fifteenth Street, or the School Art League, 599 Fifth Avenue, Manhattan.

THE ARCHITECT'S INTEREST IN LOW-RENT DWELLINGS

There is one aspect of the building industry in certain parts of the United States which deserves more attention from architects than it usually receives. It is becoming apparent that in an increasing number of the large cities the customary methods of supplying residences for poorer people are no longer working in a satisfactory manner, and that consequently the welfare of such people demands the invention and the adoption of new methods. The question is: what should these methods be? This question is as yet very far from receiving an adequate answer; and in our opinion it will not receive an adequate answer until the architectural profession becomes sufficiently interested in the matter to coöperate with other agencies in working out plans.

The customary method of supplying residences for poor people has, of course, been their erection by builders who bought the land and erected the houses on speculation, and subsequently rented them to occupiers and sold them to investors. At best this method was not very satisfactory. The speculative builders in all crowded cities erected dwellings which were only saved from being unsafe and unsanitary, if at all, by stringent municipal regulations. But in some cities it is now breaking down entirely. In New York, for instance, the price of land and of building is so high that it is impossible to erect living accommodations anywhere near the center of the city which will rent for moderate prices. Poor people cannot afford to pay the rents which speculative builders are obliged to charge for dwellings erected as a matter of private profit. In this region production for profit has broken down. The supply cannot automatically satisfy the demand except at a price level which the families that need the dwellings cannot afford to pay.

Hitherto the remedial measures adopted by the state have looked in two directions. The Legislature has passed rent laws which were intended to prevent landlords from taking too much advantage of the lack of housing. At the same time it tried to encourage building by exempting moderate priced dwellings for a certain number of years from taxation. This legislation has accelerated building and alleviated the distress caused by excessive rents, but the supply of houses for poor people still runs far below the demand; and additional measures will have to be taken. The Legislature at its present session will be confronted with the task of deciding what those measures shall be.

Notwithstanding the opposition which such a remedy will arouse, it is probable that in the end New York will have to adopt some scheme of municipal housing. The erection of additional dwellings is a matter of public necessity. They cannot be produced in sufficient numbers under the stimulus of private profit even if the state partially exempts them from taxation. Some more effective means will have to be devised of building them in part at public expense; and the only means which looks adequate is some plan of municipal reconstruction which will de-centralize industry and provide housing for the workers at an expense which they can afford to pay. The English municipalities have already been obliged to fall back on this drastic remedy. So far New York is the only American city in which the problem is acute enough to call for such heroic treatment, but so far as the other large American cities are concerned it is only a question of how long they can fight off the necessity of providing housing for their poorer people by the use of municipal agencies.

American architects should anticipate this emergency and prepare for it. They have been excluded from any share in designing and planning the cheaper class of dwellings. From the point of view of the speculative builder, propriety of design and scientific planning were an economic waste. But they would be an economical necessity from the point of view of a municipal housing scheme, and when the opportunity comes architects should be ready to coöperate with the municipal authorities in drawing up plans which will unite economy in the appropriation of materials and space with some comeliness of aspect and surroundings. We are well aware, of course, that this future possibility has already excited the interest of many architects and has been made the subject of much intelligent consideration in the journal of the Institute; but in spite of these facts, it has not as yet received the attention which it deserves. The time is soon coming when it will demand the attention which it has not received.

HERBERT CROLY.

SINCERITY IN ROOF DESIGN

In the small country or suburban houses now being built, one of the most common faults is in the design of the roof. It might almost be said that these roofs are seldom straightforward in design. The most flagrant and hackneyed violation of common sense is the fake gambrel roof.

A gambrel roof is not only a good solution of certain roof problems, but is furthermore a very picturesque and beautiful thing, when appropriately used and well proportioned. The typical fake alluded to is that of the small, two and one-half story house which purports to have a gambrel roof with dormers in the second story. The desired effect is presumably that of a house of one straight-walled story, having a second story and attic contained within the slope of the roof. In reality, such a house has two straight-walled stories and an attic. The "dormers," which are extended so as to comprise the entire width of the building, are a pretense; and the slopes of the "gambrel" roof on the gable ends are still more of a pretense. In such a case, only the upper slopes of the roof are genuine. The rakes or slopes on the gable ends, as well as the projecting eaves or cornices on the other two sides of the building, are merely applied to the exterior of what would otherwise be a square box. Added to this is the fact that the slopes are usually badly proportioned, and the angles ugly.

The reason, if any, for this folly may be traced to a desire to make a small and comparatively high building, on a small lot, appear as a low building. This end is seldom accomplished. The sham of the roof is so glaringly ridiculous that it does not seem it would deceive the most casual observation of the average layman. Still the thing is being done everywhere, frequently in the name of "Dutch Colonial."

Great advances have been made in the planning and arrangement of small houses. They are generally planned without waste of space and with everything arranged for simplicity and convenience in everyday living. They have good plumbing and other equipment, and are well heated and lighted. It is deplorable that the exteriors of such houses do not show some of the simplicity and straightforwardness of the interiors.

Money is wasted and houses are made commonplace through torturing their exteriors in an unsuccessful striving for picturesqueness. Many of the houses we see need only to have their exteriors stripped to the actual walls and roofs, and their proportions slightly modified, in order to be successful and pleasing. The day of turning and "gingerbread" has long since passed, but some of the practices of today are equally meaningless and inappropriate.

A great deal has been said of local traditions and of the excellent types of early American architecture. If we are going back to the earlier types for inspiration, we may gain much from a study of the examples we have, from the earliest Colonial times down to the early or middle nineteenth century. The outright copying of any given example is seldom practical or successful, but we can learn much of simplicity and good taste through a careful study, and not a superficial imitation of some of the earlier architecture of this country.

Occasionally the designer of a small modern house makes no pretense in his roof. There are honest and straightforward examples, where the roof is designed to meet the requirements of the house it covers.

Some of our early types, if followed in their true spirit, are most appropriate for modern needs. They must be adapted, and can be modified with porches, dormers or anything that will make them more livable. If some of the appropriate types we have are taken as examples in ground plan and general composition, we can attain some of the picturesqueness that is theirs. The small country cottage with a wing or an L, and roofs that are not shams, offers endless possibilities in design, which may result in infinite charm.

EDGAR R. THAYER.

Our attention has been called to an error of attribution of authorship of the design of the Kensico Dam, at Kensico, New York, published in our January, 1924 issue. This work was done by Lincoln Rogers, architect of the Board of Water Supply of New York City; York and Sawyer, Consulting Architects.

The ARCHITECTVRAL RECORD

APRIL 1924

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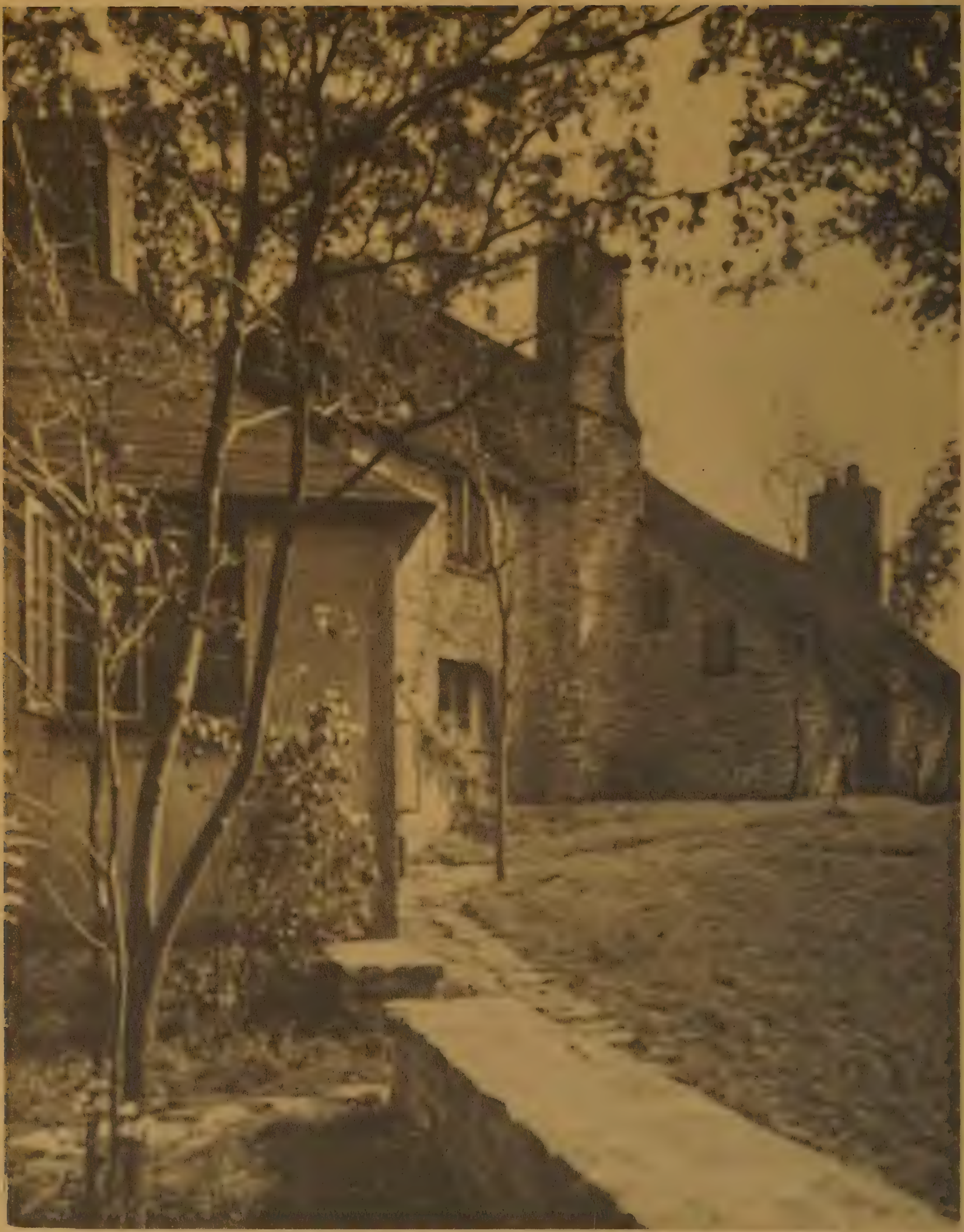


RESIDENCE OF DUNCAN HARRIS, ESQ., SOUTH NORWALK, CONNECTICUT
Harrie T. Lindeberg, Architect

The
ARCHITECTVRAL
RECORD

VOLUME 55 APRIL, 1924 NUMBER 4

HARRIE T. LINDEBERG'S CONTRIBUTION TO AMERICAN DOMESTIC ARCHITECTURE

By

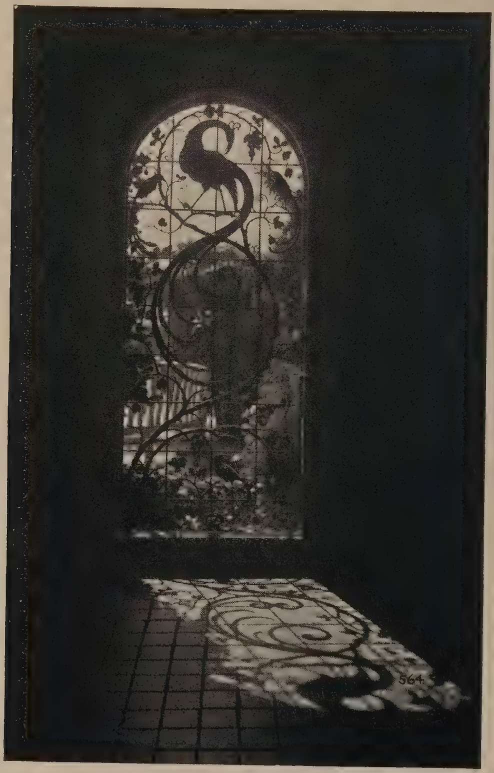
Russell J Whitehead

Part I ~ Introduction

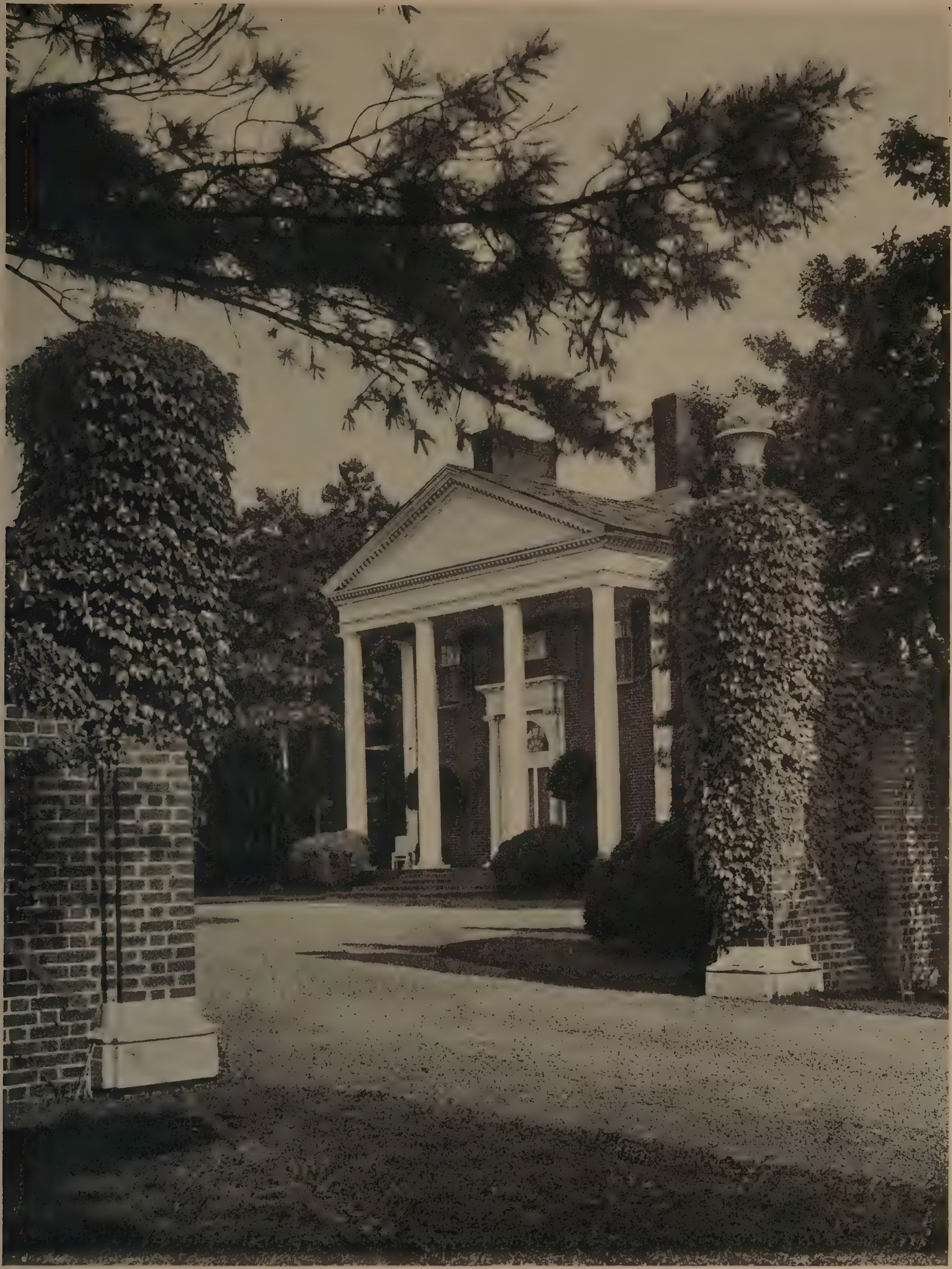
IT is a real pleasure to be able to present in this number of *The Architectural Record,* a *résume* of Mr. Harrie T. Lindeberg's work during the past ten years, covering the entire time since his entry into independent practice after the dissolution of the old firm of Albro & Lindeberg.

Practically none of this work has been published before in any of the architectural magazines, and as in fact most of it has been photographed very recently owing to Mr. Lindeberg's very proper desire to give time for the development of the entourage, so that the settings of the houses may be something else than bare hillsides or open fields, with the scaffolding of the builders discreetly piled in one corner of the picture. American architects have learned (and in many cases from Mr. Lindeberg) that the lovely soft quality of surface which we used to think was inseparable from age, can be produced by careful attention to line and texture, but the entourage, which is so vital a feature of the appearance of all country houses, needs not only skillful work by the landscape architect but at least a little time. So if we have regretted that each house designed by Lindeberg was not illustrated immediately after its completion, we have the more pleasure in seeing so many of his houses completed in full, and properly photographed.

There is perhaps no other American architect whose work contains so much of the surprise element, and which is therefore so eagerly looked for in the architectural press, and there is perhaps no one else who has introduced or made familiar so many novel motives in country house design; every house of his has a great news value entirely aside from its success as a piece of design. From certain of our architects—and our best architects—we know exactly what to expect; each one of their houses may be a little better than the preceeding ones, but it will be along the same general lines and without features which excite the curiosity as well as stimulate the artistic appreciation of their conferes. This is not true of Mr. Lindeberg. Taking his work as a whole there has been a steady growth in the intrinsic merit of his design, which means a good deal when one considers the very high level reached by the earliest of his houses, but there is beside a constant, almost kaleidoscopic variety in the motives he has used, without even following historic form very exactly. It is as if we were watching a conjuror. If he always pulled white rabbits from his hat, each larger than the other, we would be very interested to see how big the last one might be, but when he brings forth not only rabbits but a glass of water, a flaming torch and grandfather's watch, the fascination of the performance is redoubled. It is this kind of an architectural conjuror that Lindeberg is, if we add the qualification that each new house pulled from the bag is not only a surprise but a thing worth while.

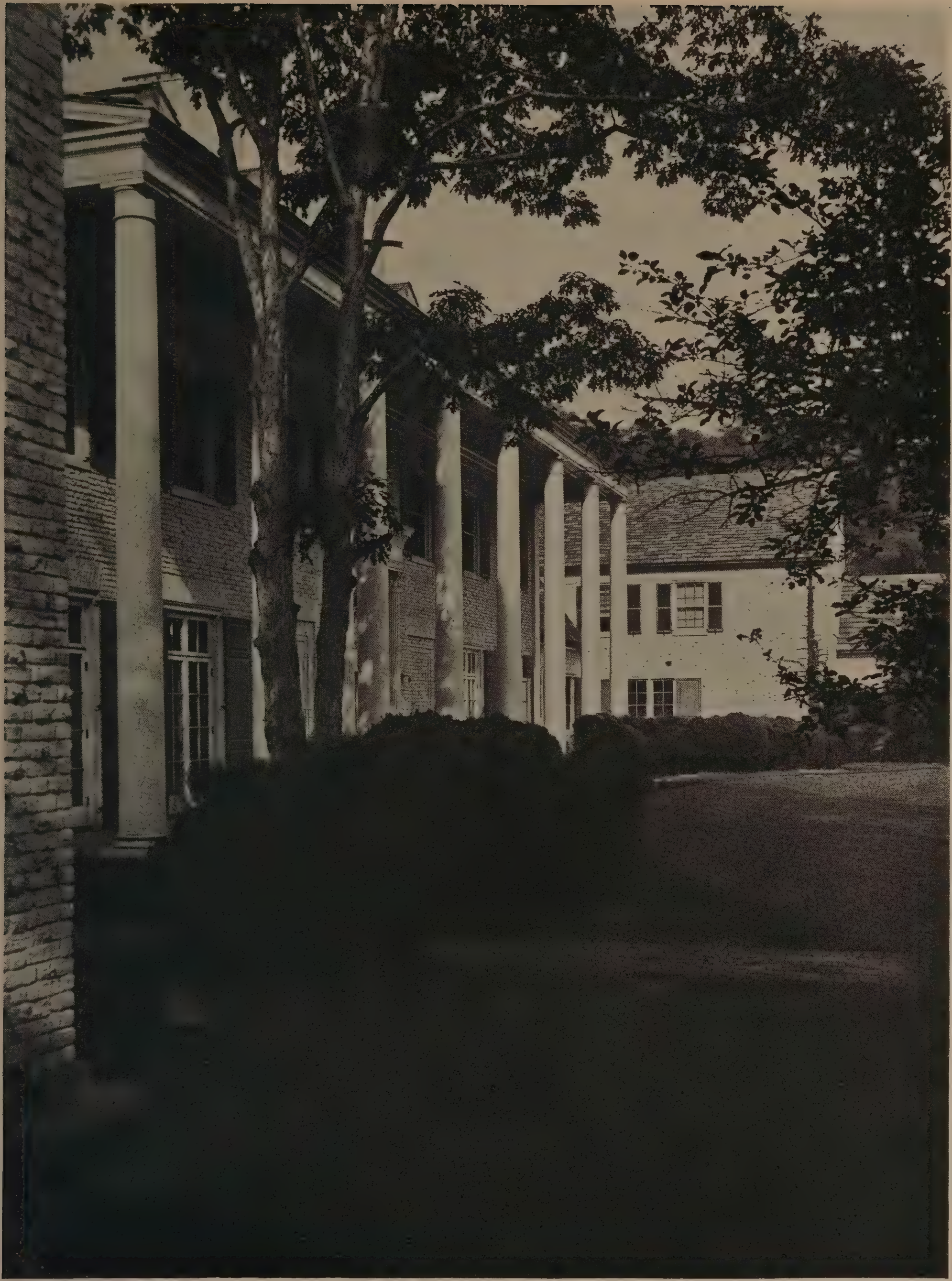


Detail of Doorway
RESIDENCE OF THOMAS VIETOR, ESQ., RUMSON, NEW JERSEY
H. T. Lindeberg, Architect



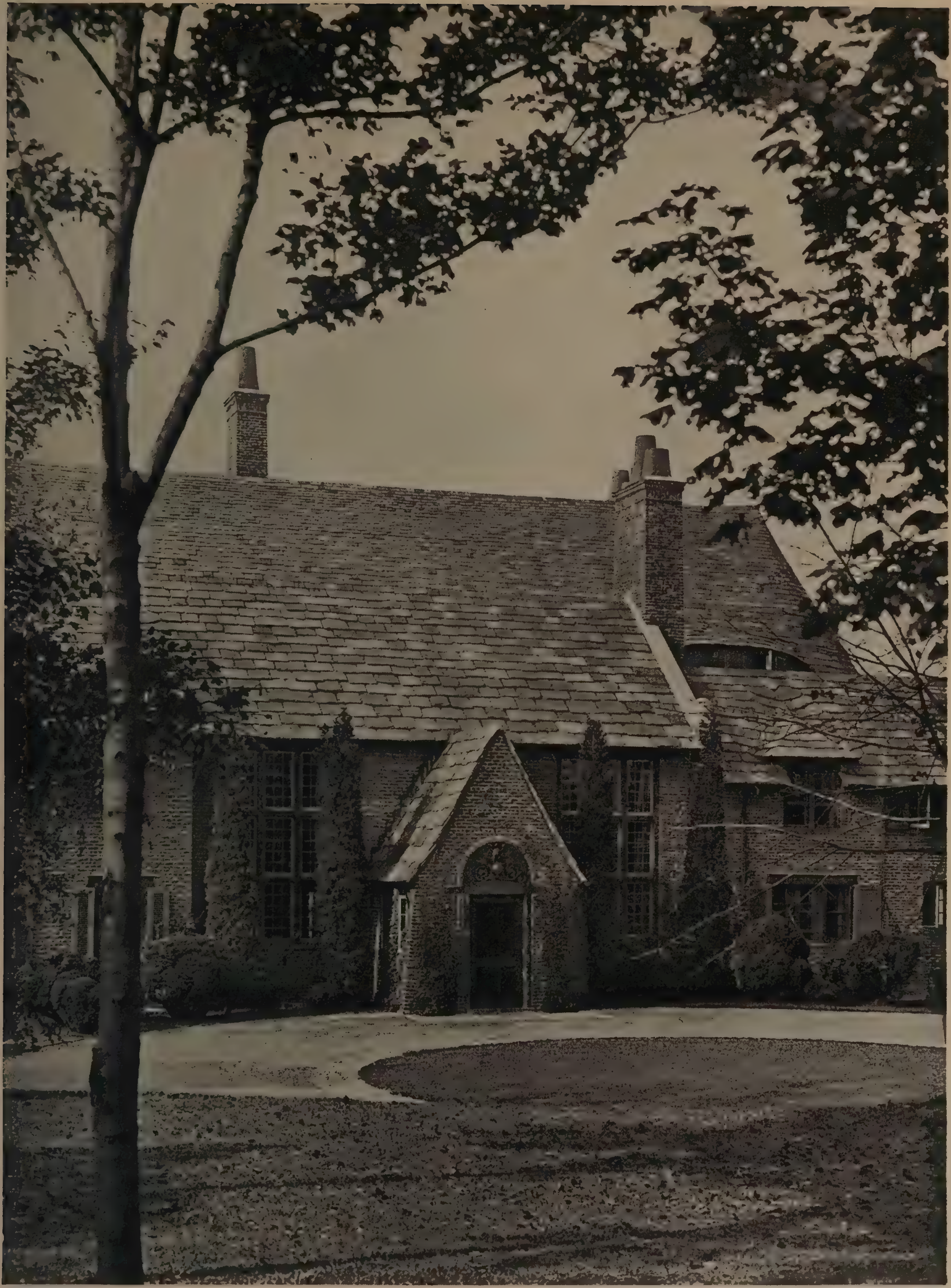
M. E. Hewitt, Photographer

RESIDENCE OF H. L. BATTERMAN, ESQ., LOCUST VALLEY, LONG ISLAND
H. T. Lindeberg, Architect



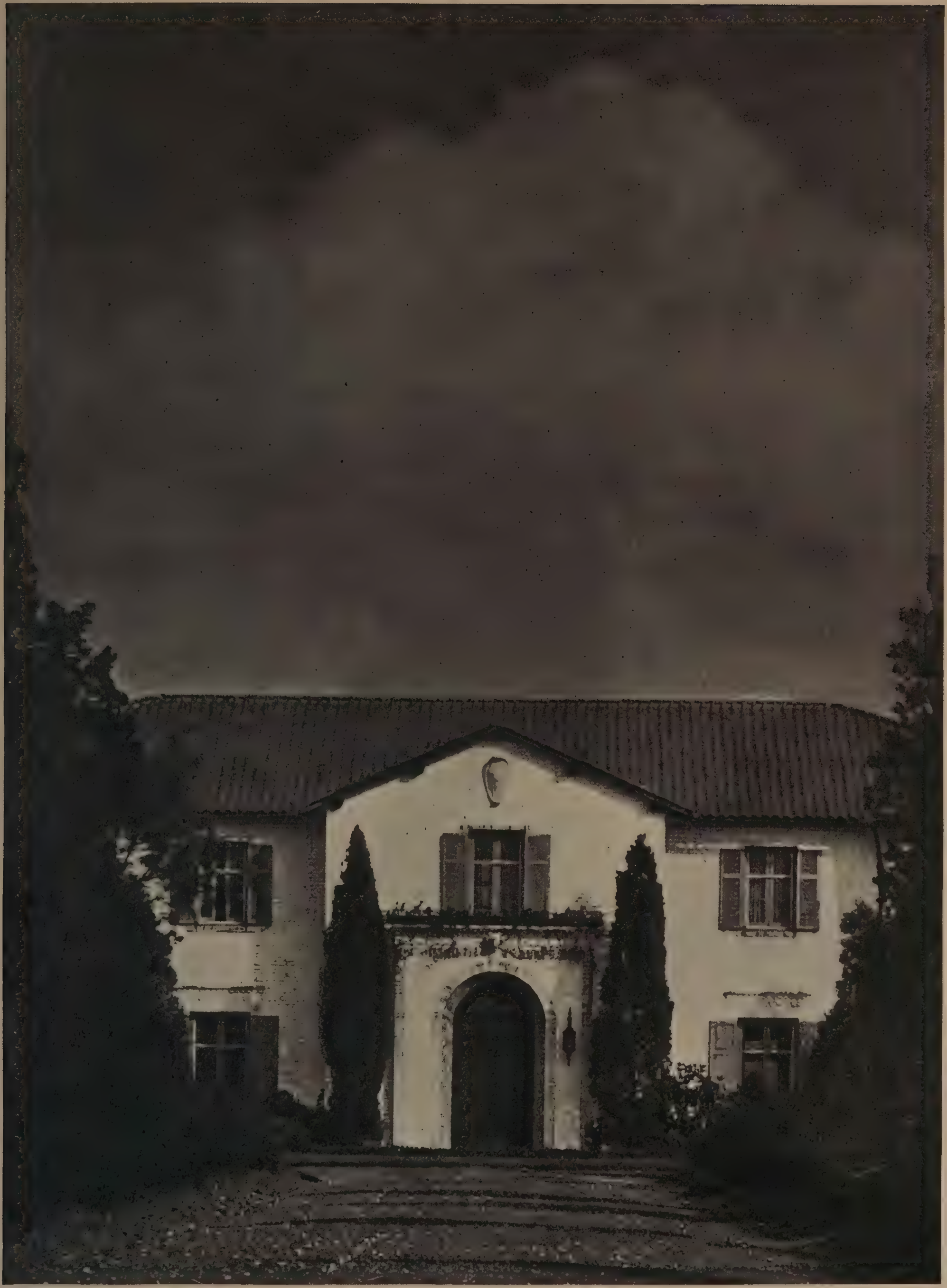
J. W. Gillies, Photographer

RESIDENCE OF GERARD LAMBERT, ESQ., PRINCETON, NEW JERSEY
H. T. Lindeberg, Architect



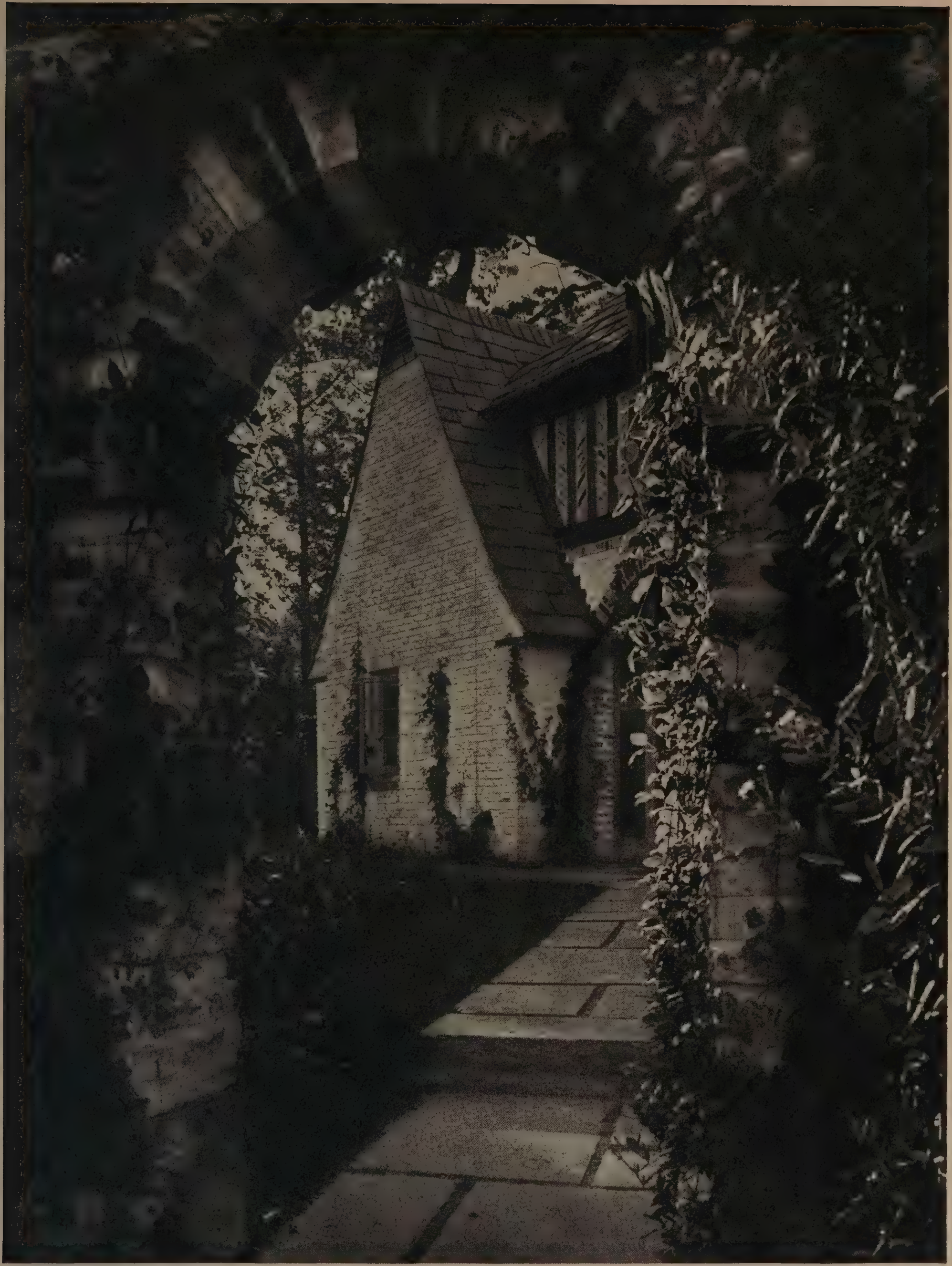
Kenneth Clark, Photographer

RESIDENCE OF EUGENE DUPONT, ESQ., GREENVILLE, DELAWARE
H. T. Lindeberg, Architect



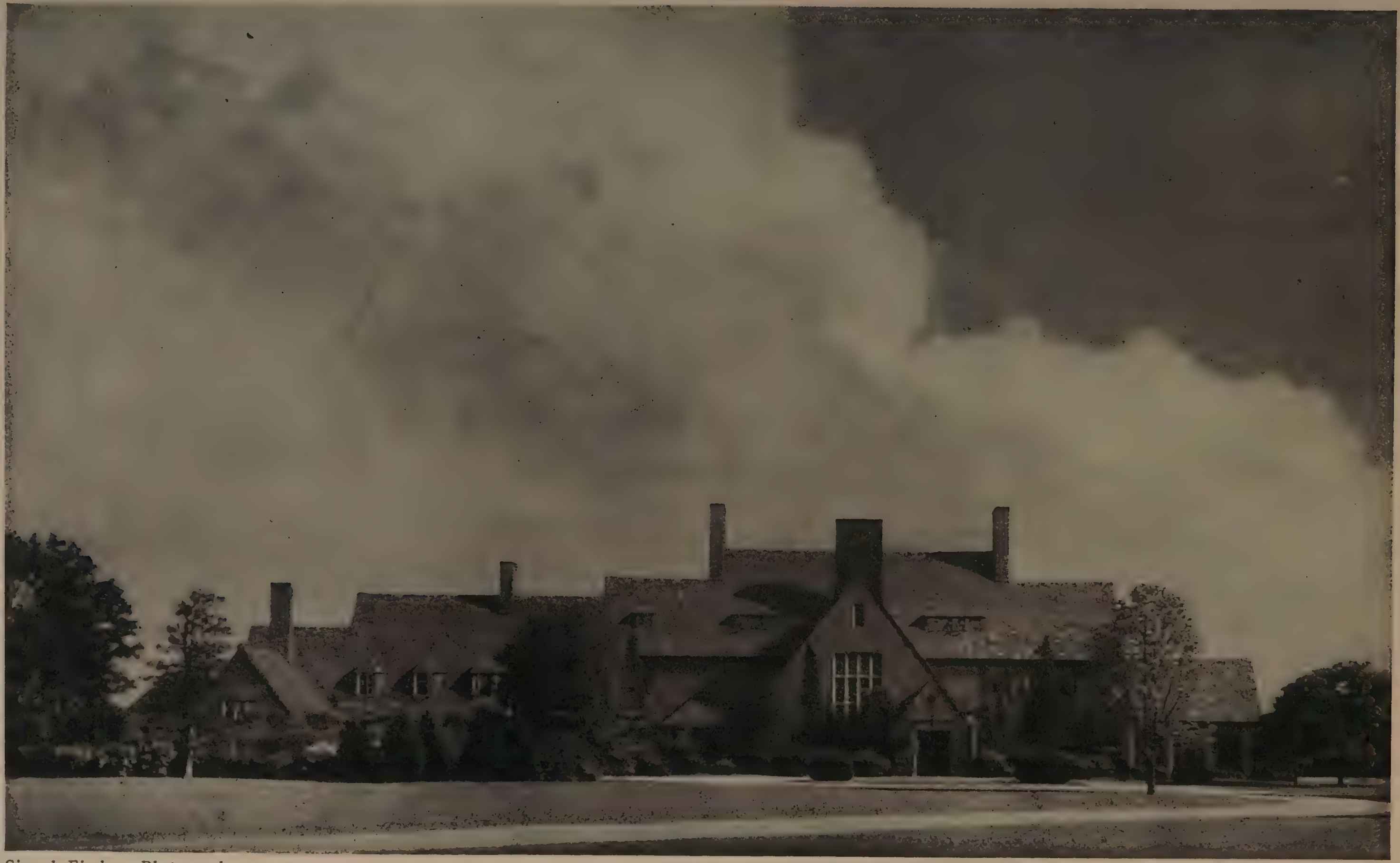
Kenneth Clark, Photographer

RESIDENCE OF NELSON DOUBLEDAY, ESQ., OYSTER BAY, LONG ISLAND
H. T. Lindeberg, Architect



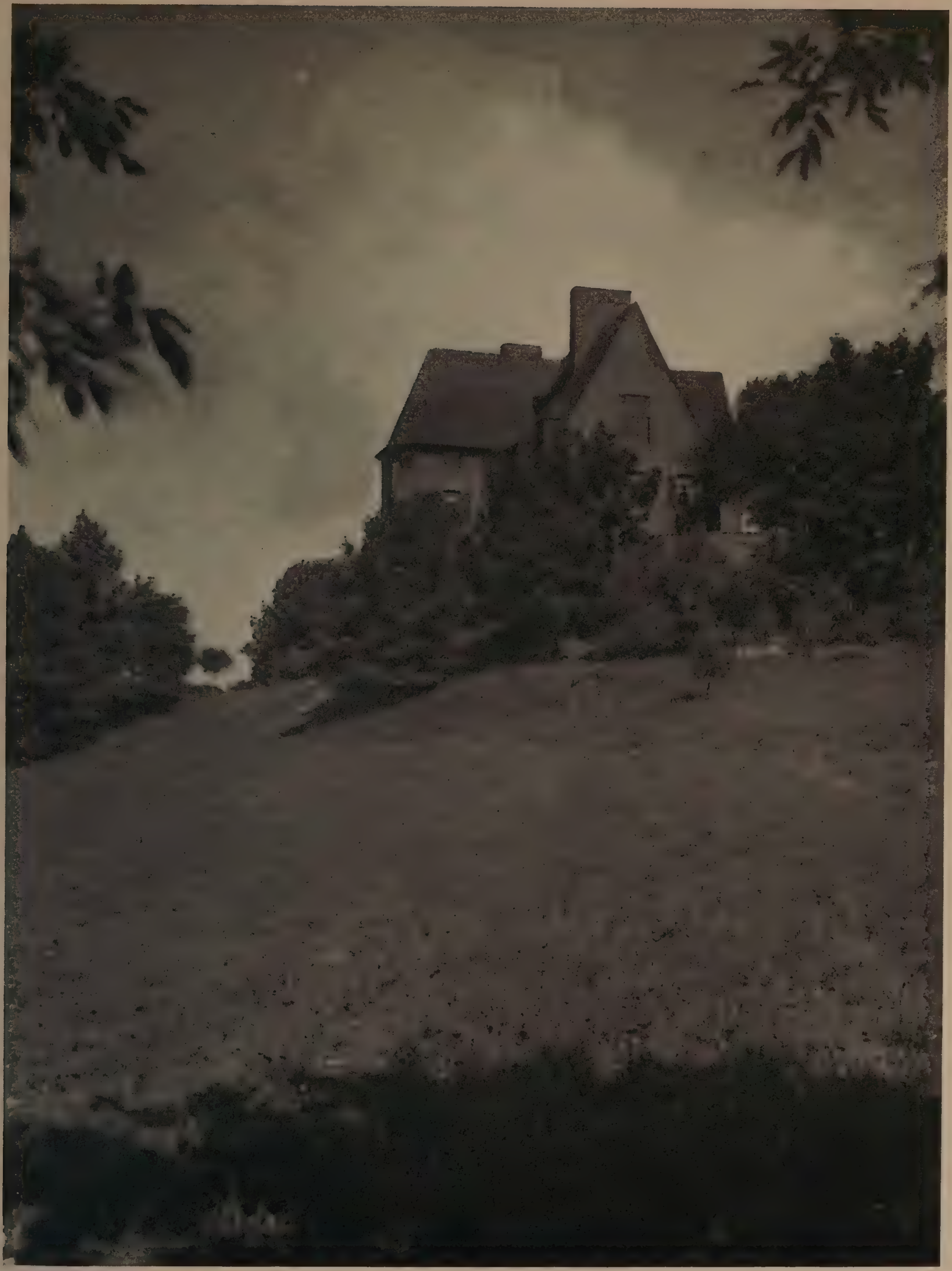
J. W. Gillies, Photographer

RESIDENCE OF MRS. CLYDE CARR, LAKE FOREST, ILLINOIS
H. T. Lindeberg, Architect



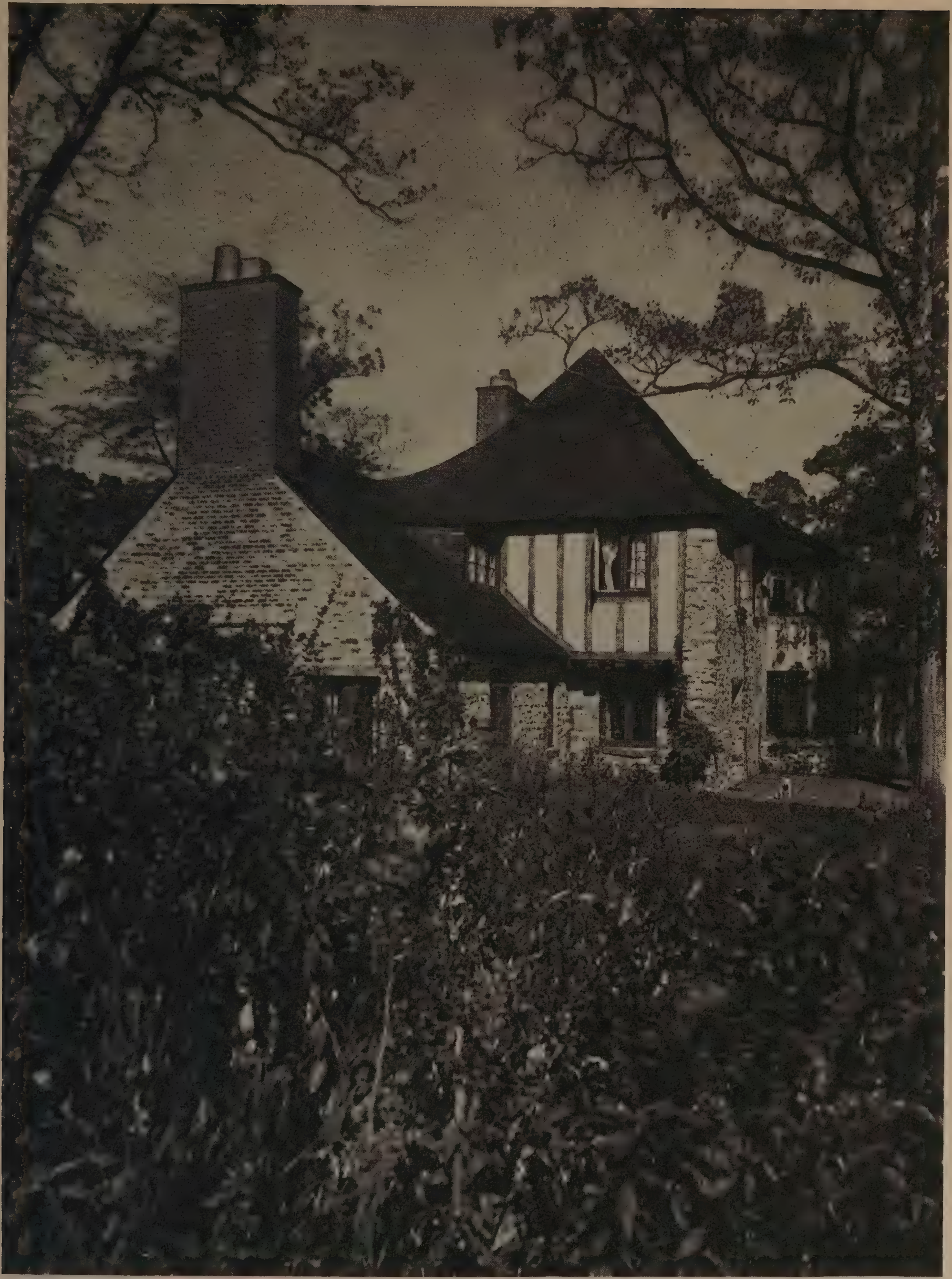
Sigurd Fischer, Photographer

RESIDENCE OF THOMAS VIETOR, ESQ., RUMSON, NEW JERSEY
H. T. Lindeberg, Architect



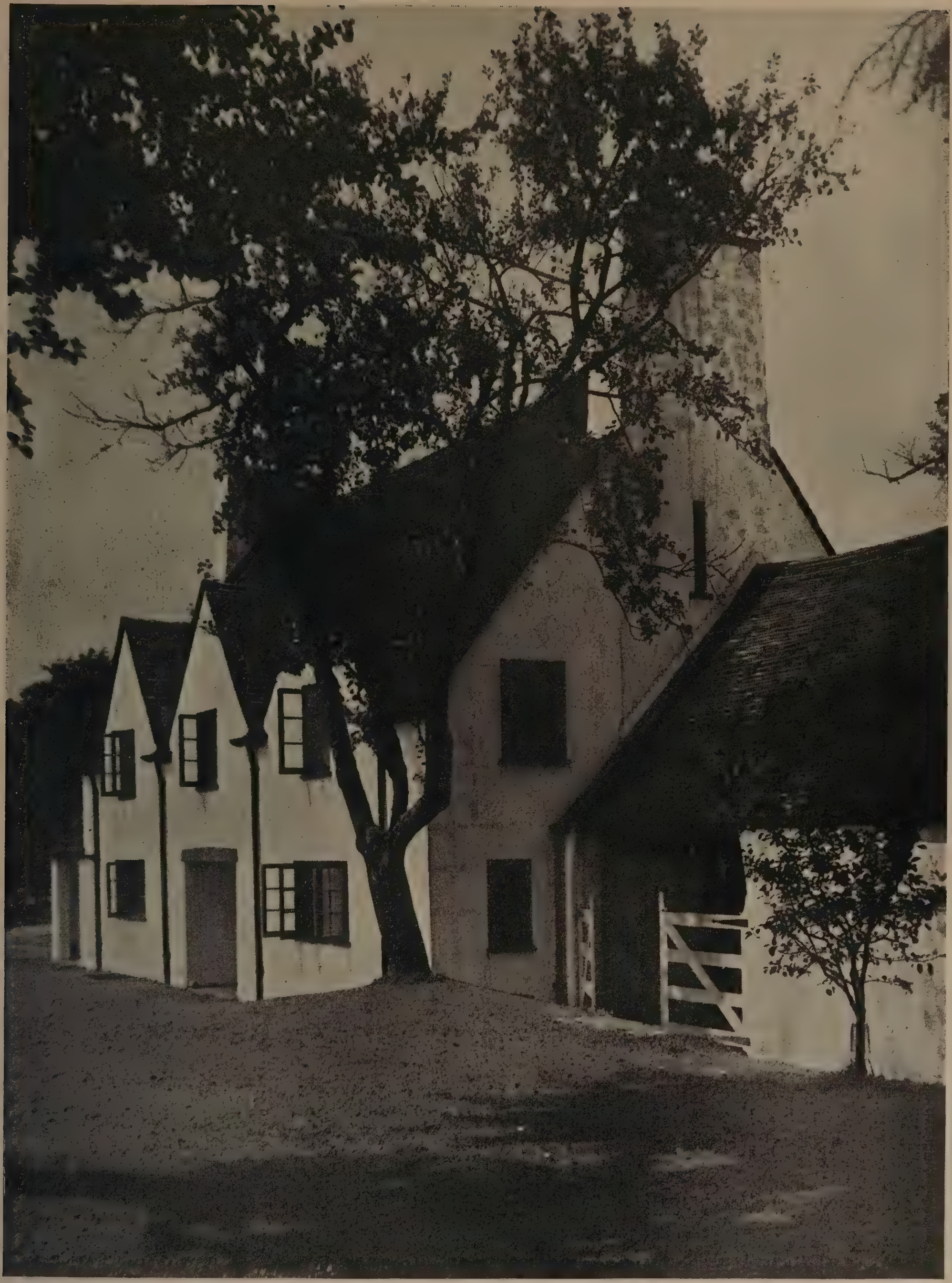
Kenneth Clark, Photographer

HOUSE AT GREENWICH, CONNECTICUT
H. T. Lindeberg, Architect



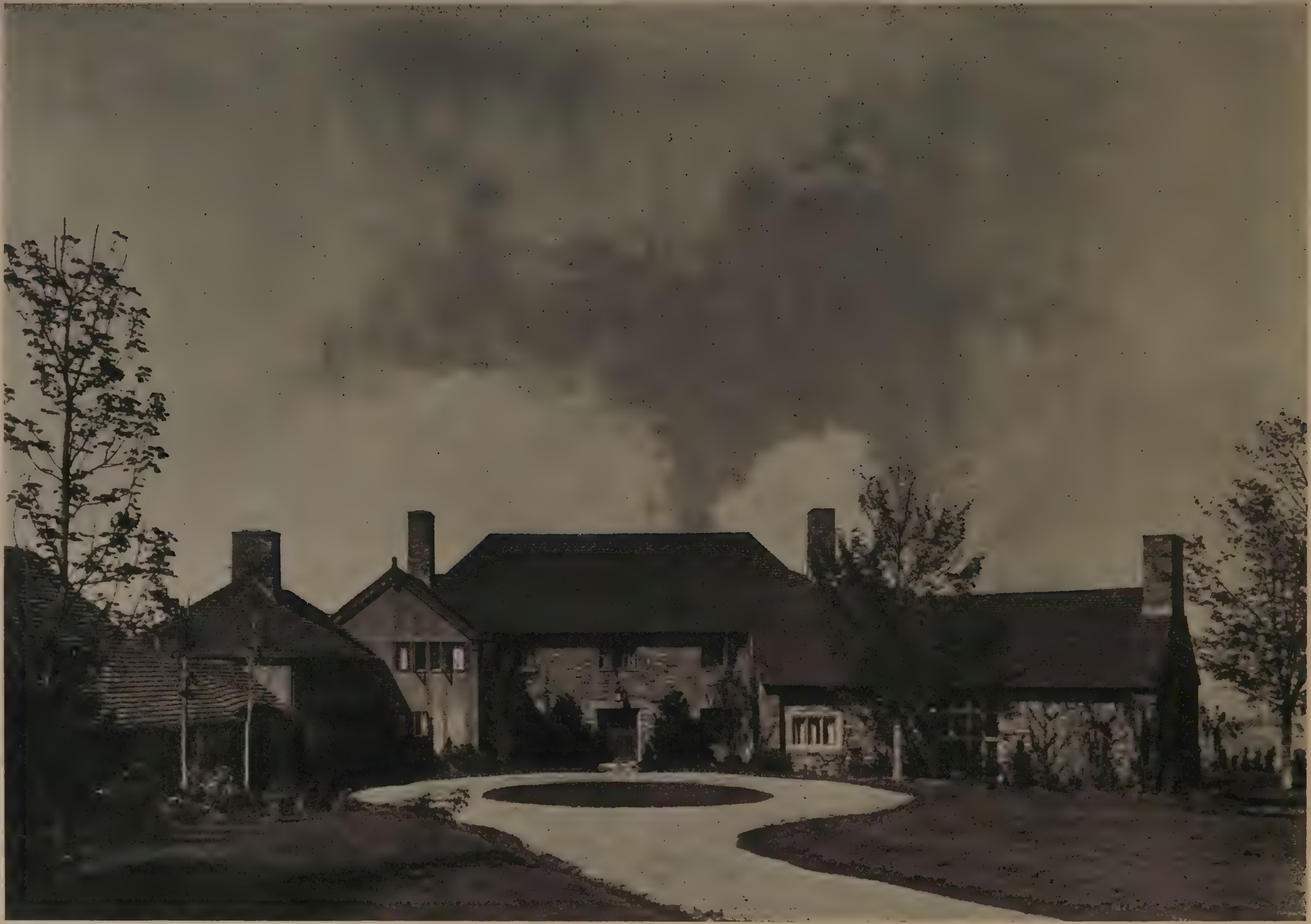
Kenneth Clark, Photographer

RESIDENCE OF DUNCAN HARRIS, ESQ., SOUTH NORWALK, CONNECTICUT
H. T. Lindeberg, Architect



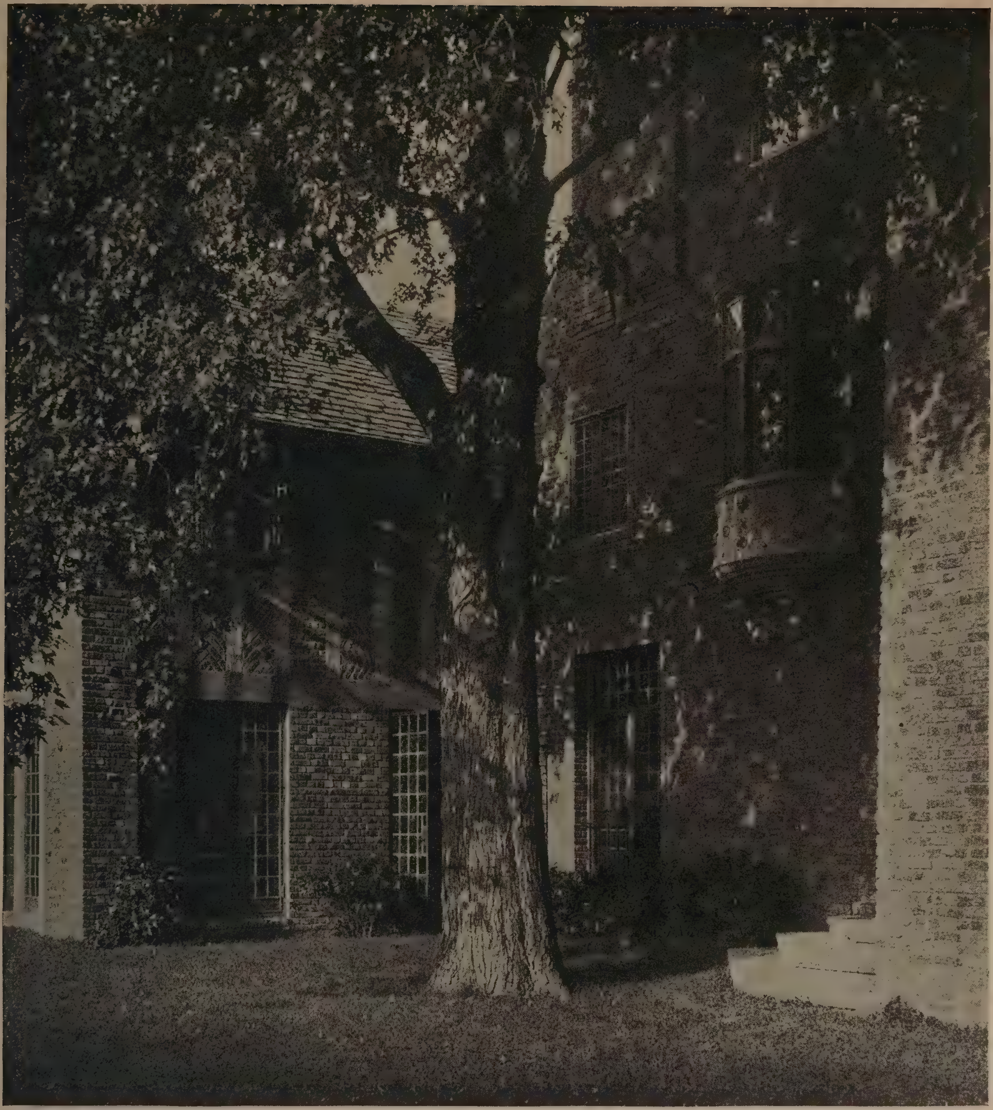
George H. Vananda, Photographer

COACHMAN'S COTTAGE, ESTATE OF MRS. AMASO MATHER, CHAGRIN FALLS, OHIO
H. T. Lindeberg, Architect



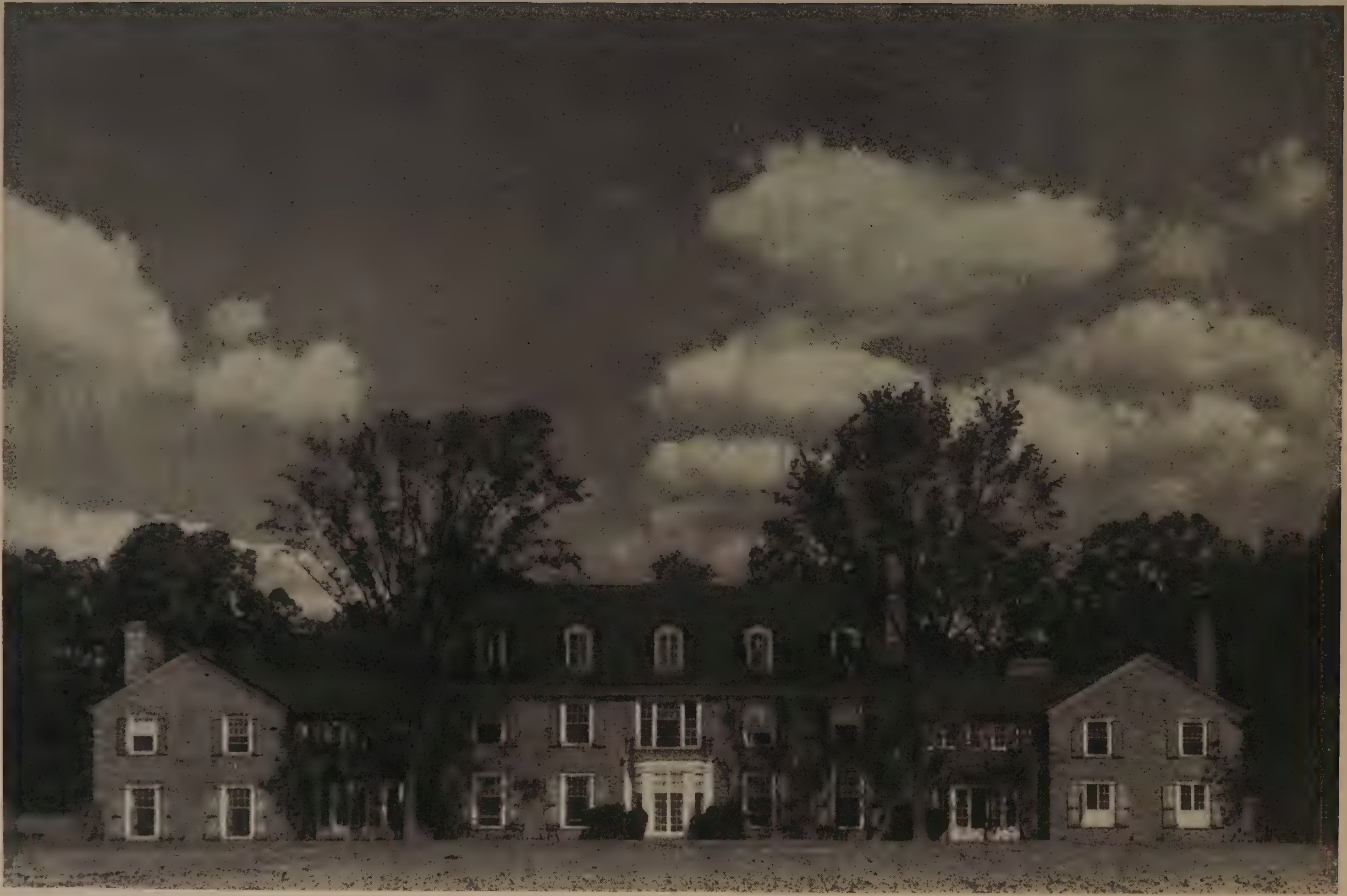
Sigurd Fischer, Photographer

RESIDENCE OF MME. AMELITA GALLI-CURCI, HIGHMOUNT, NEW YORK
H. T. Lindeberg, Architect



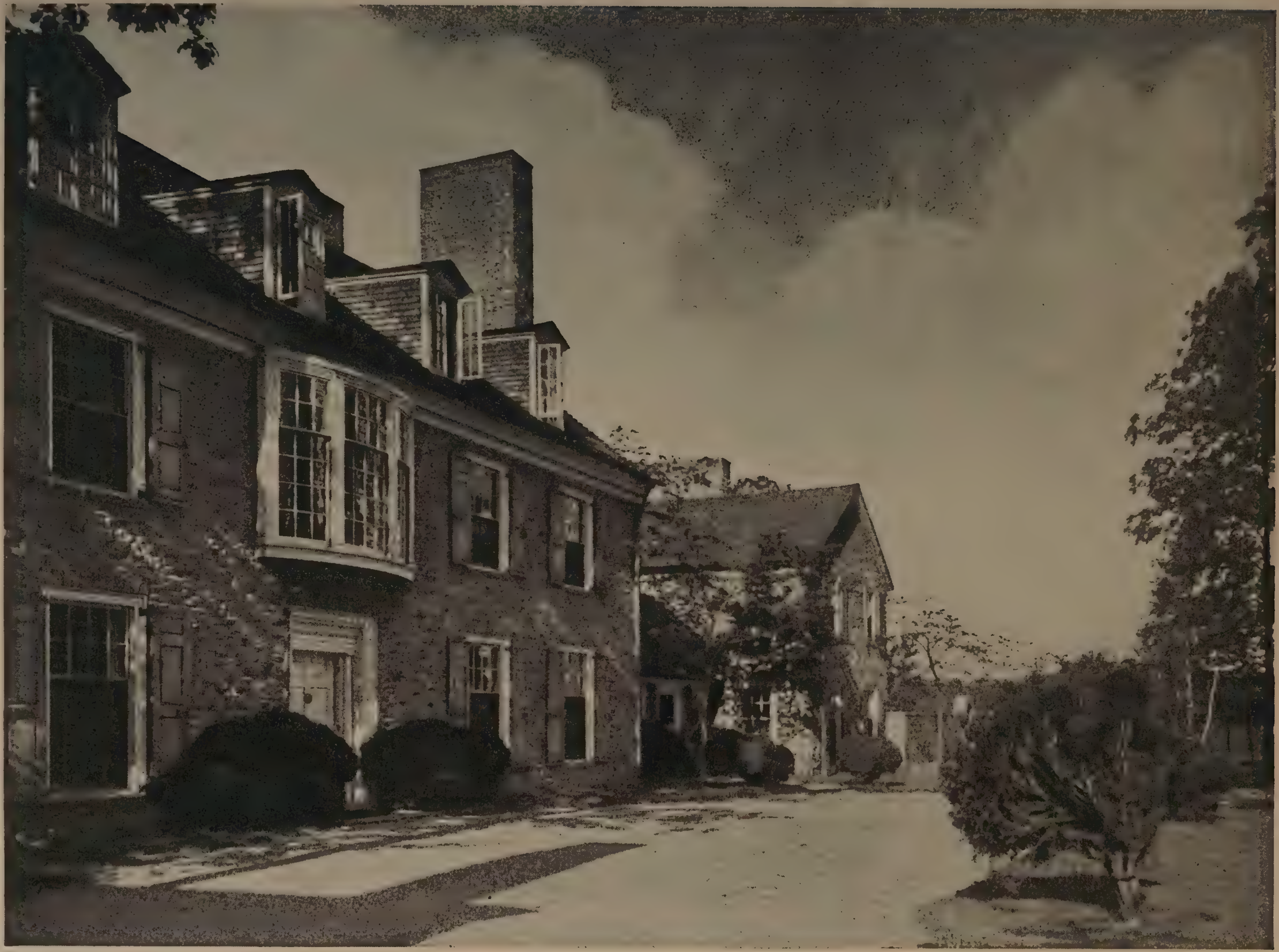
Sigurd Fischer, Photographer

RESIDENCE OF H. C. MARTIN, ESQ., GLEN COVE, LONG ISLAND
H. T. Lindeberg, Architect



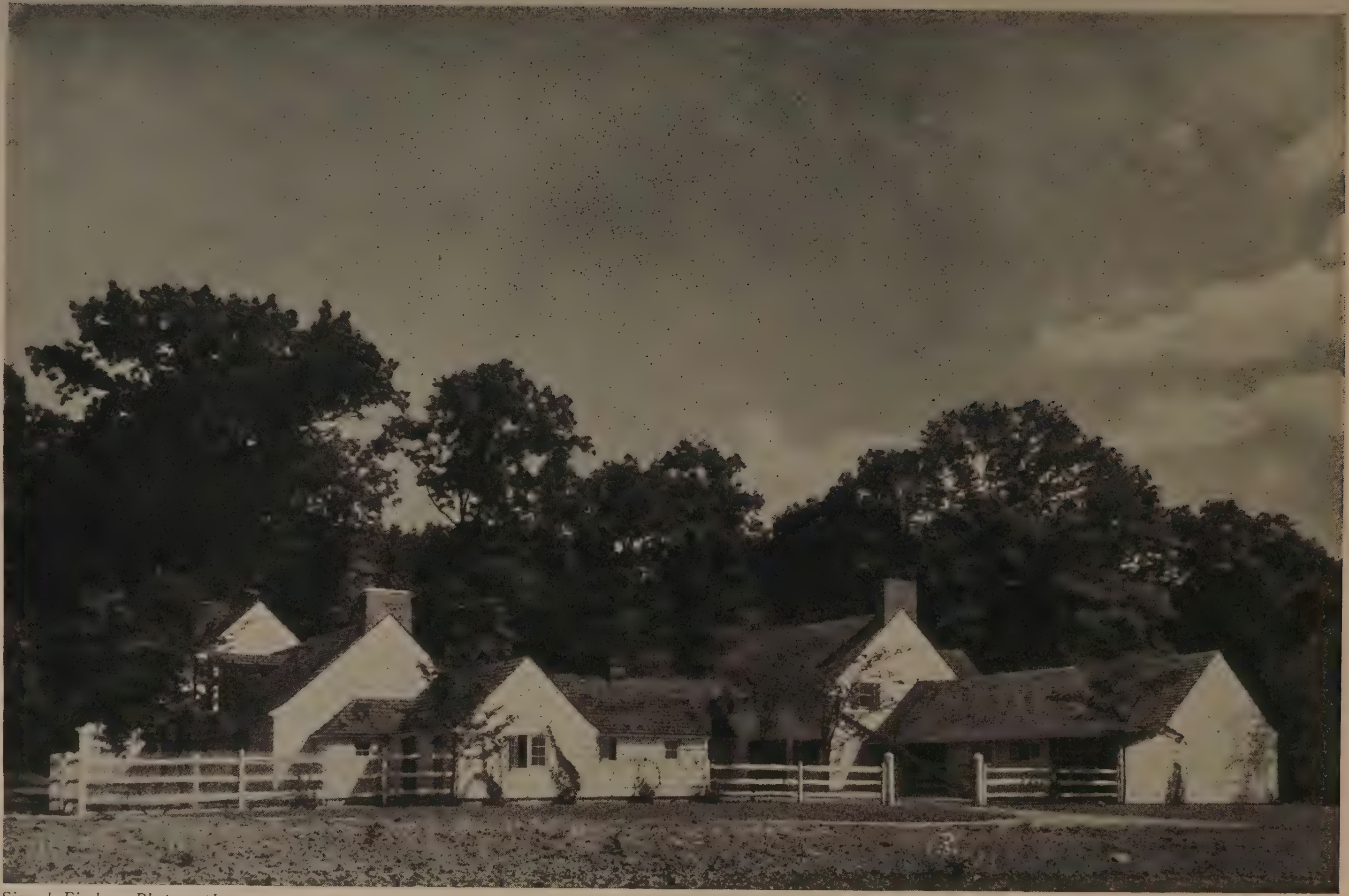
Sigurd Fischer, Photographer

RESIDENCE OF SETH THOMAS, JR., ESQ., MORRISTOWN, NEW JERSEY
H. T. Lindeberg, Architect



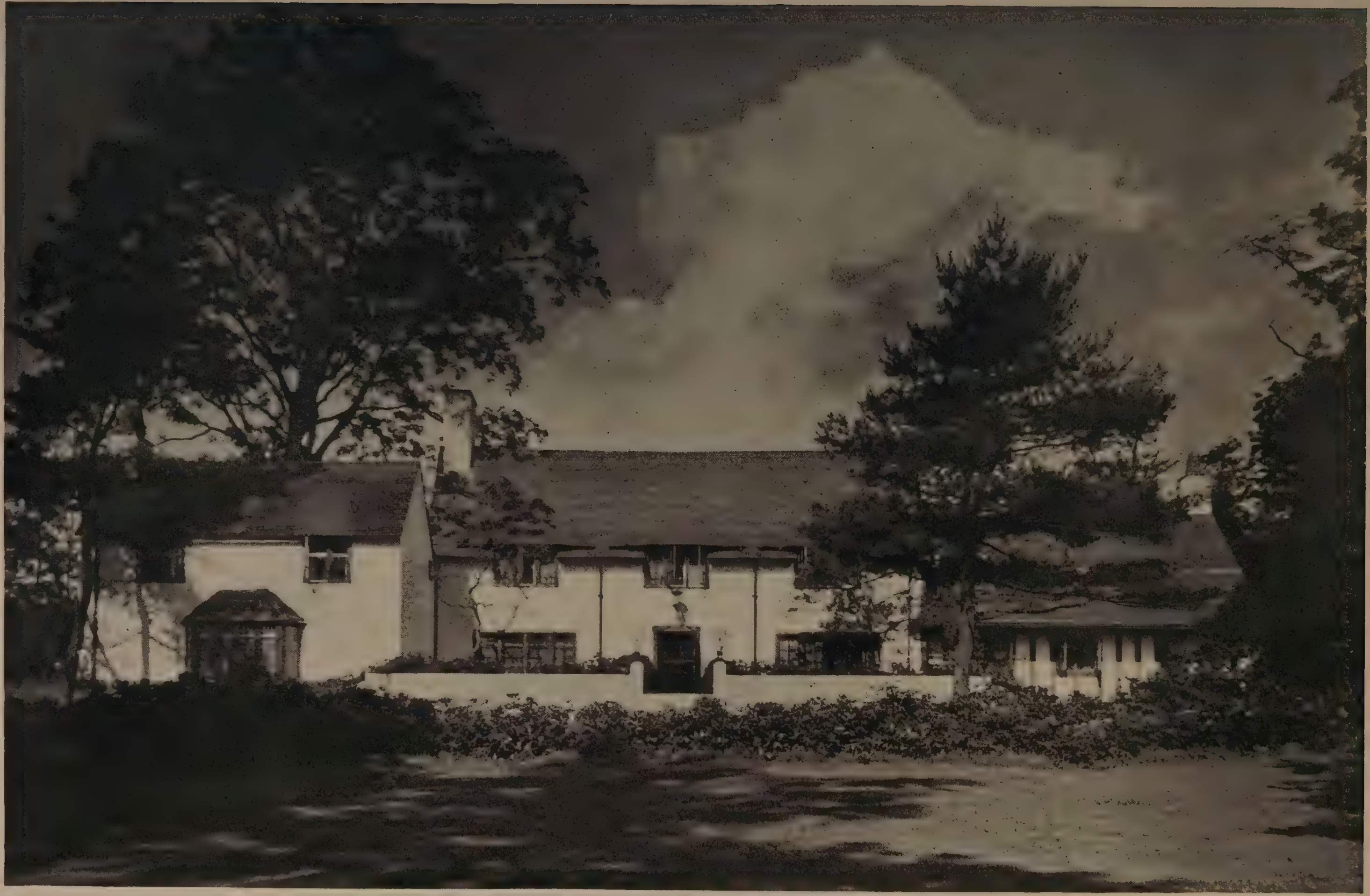
Sigurd Fischer, Photographer

RESIDENCE OF SETH THOMAS, Jr., ESQ., MORRISTOWN, NEW JERSEY
H. T. Lindeberg, Architect



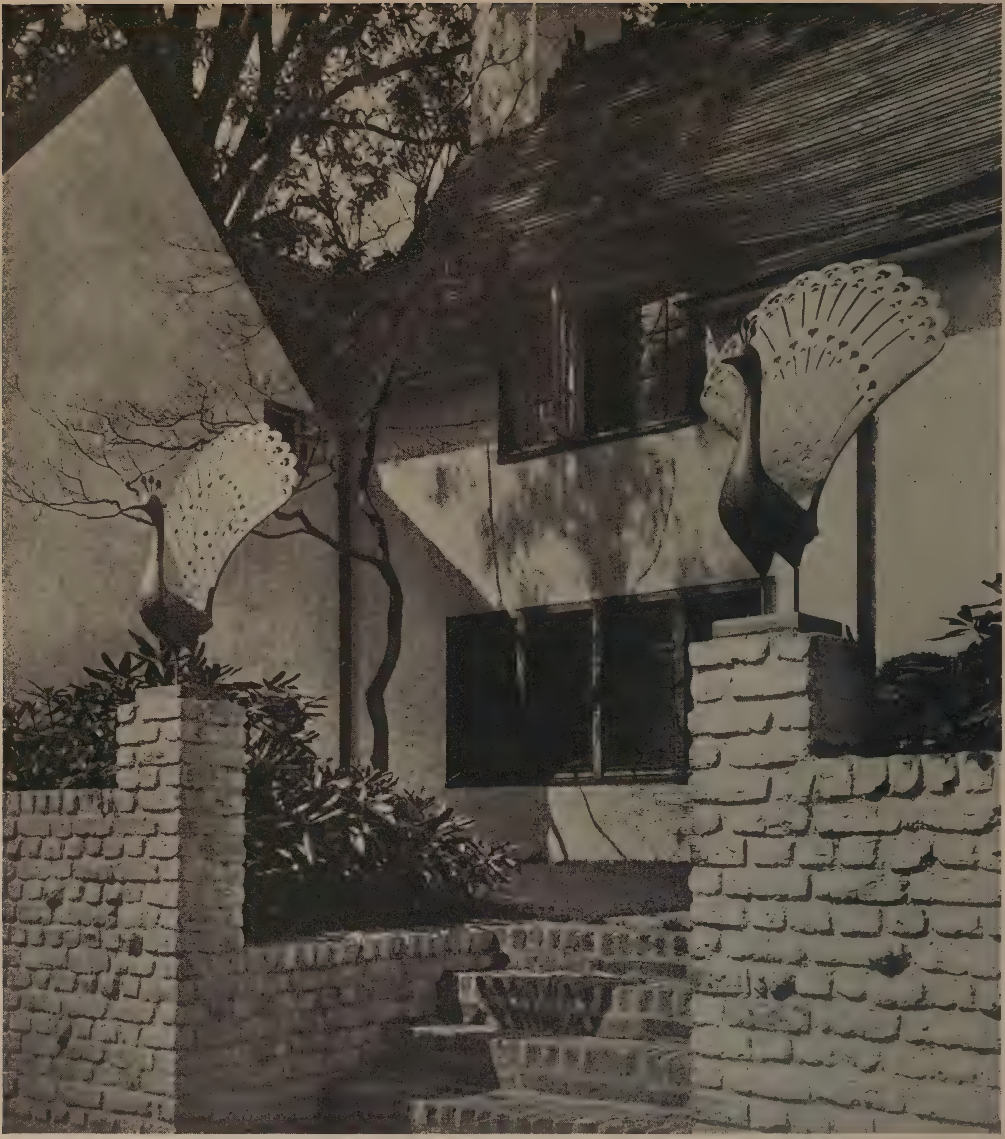
Sigurd Fischer, Photographer

STABLE GROUP, ESTATE OF SETH THOMAS, Jr., ESQ., MORRISTOWN, NEW JERSEY
H. T. Lindeberg, Architect



Sigurd Fischer, Photographer

RESIDENCE OF BERTRAND L. TAYLOR, ESQ., LOCUST VALLEY, LONG ISLAND
H. T. Lindeberg, Architect



Sigurd Fischer, Photographer

Detail of Entrance

RESIDENCE OF BERTRAND L. TAYLOR, Jr., ESQ., LOCUST VALLEY, LONG ISLAND
H. T. Lindeberg, Architect

Part II ~ Appreciation

WITH THIS ARTICLE are presented photographs of more than twenty-five houses, representing Mr. Lindeberg's own choice of the work he has done since he began independent practice. The versatility displayed in them is amazing even in a man from whom versatility is expected. It will be remembered that the first two houses done by the former firm of Albro and Lindeberg were the Stillman house and the Tracy Dows house (published in the November, 1910, and in the October, 1911, issues of THE ARCHITECTURAL RECORD, respectively); each house was a complete success in its way, although they were about as different as it is possible to conceive that houses of about the same size, and built not many miles apart, could be. Especially was this amazing because each seemed absolutely appropriate to its site, the easy, graceful Stillman house to the soft, rolling, treeless hillside on which it is placed, and the simple and formal Dows house to the level lawn, shaded by great elms, which made its setting.

This absence of preconceived ideas of design, this freedom from formula, which was so apparent in the first work of Albro and Lindeberg, is the keynote of the work of Harrie T. Lindeberg, Architect. He has invented, or perhaps it would be more accurate to say adapted, more house motives which have become a general part of our architectural vocabulary than any other country house architect. But he has never permitted himself to become so lost in admiration for the results of his own intelligence that he has used them willy-nilly, and neglected to invent or borrow or derive others better fitted to the particular job he has had in hand. The thatched-shingle roof may be taken as a typical case. Literally this was not Lindeberg's invention; the first house in which it was used was designed by H. Van Buren Magonigle. However, Mr. Lindeberg so extended and developed its use that it was adopted more or less bodily by very many men all over the country, although, as always happens in imitations, it is rare indeed to find a copy of a "Lindeberg roof" that compares with his work.

But that is a digression. The really interesting thing is that Mr. Lindeberg never permitted himself to be swayed by the public interest in the thatched-shingle roof and did not "go in for" that and nothing else as he might easily have done. Nor did the success of his earlier houses along more or less Colonial lines induce him to give up the thatched-shingle roof.

Perhaps the one thing which is most

RESIDENCE AT LAKE FOREST, ILLINOIS

evident, after seeing photographs of so many of his houses together, is the obvious fitness of each to its site; it is, of course, impossible to say whether his choice of a style has been determined absolutely by the surroundings of the proposed house, and probably in many cases the desires of the clients dictated the type of house to be built, but in studying these photographs it is apparent that he has never permitted his clients to insist on the inappropriate thing. There is also an air about his houses that indicates that he is not in the habit of turning his mind to the back pages of his former work, and picking out and following the thing best adapted to the new problem; but rather that he finds for each problem its appropriate solution. One looks in vain for a "tendency" in his work; it does not move in cycles.

The first house he designed after the partnership was dissolved, was the house of Mr. H. S. Batterman at Locust Valley, Long Island, built in 1914; a spacious, solid, mannered house of brick, not very different from the work of many other good men, except in such minor elements as the sun room free standing within two story columns and the bow windows. Yet without any great variation from the type generally accepted as appropriate to the large American country house, he has managed to make it live as a person lives; he has imbued it with an individuality of its own which distinguishes it as clearly from others of a similar kind as any one of our friends is clearly distinguished from other men who have two eyes, a nose and a mouth. Yet the value of his work does not rest on its individuality alone; since that one of the houses illustrated in this number which has least

RESIDENCE OF CLARENCE F. ALCOTT, ESQ., EASTHAMPTON, L. I.

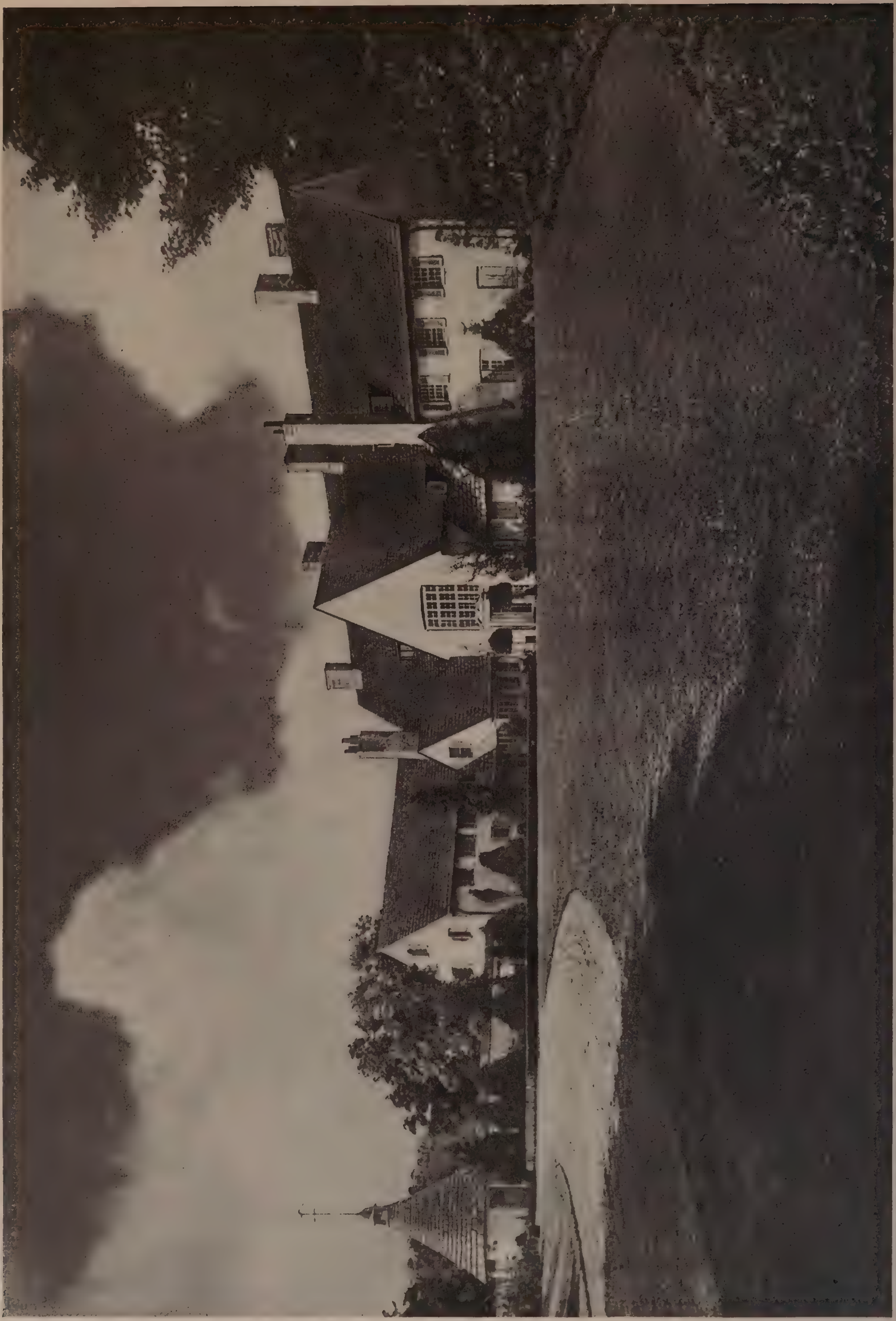
RESIDENCE OF H. L. BATTERMAN, ESQ., LOCUST VALLEY, L. I.

of the personal quality, the house of Mr. Seth Thomas, Jr., at Morristown, New Jersey, is by no means the least interesting of the collection, and by many will be thought the best. It is not necessary to prove that Lindeberg's work does not depend upon a "stunt" to give it value, but if it were, this Thomas house alone could be offered as adequate proof. Here we have a building which might have been done by any one of half a dozen of our best men in one of their inspired moments, or might be a singularly excellent example of our early American work. It depends for its success upon the most commonly sought and least often found elements of art; solidity of design, and perfection of detail. The house has that quality of inevitability which marks great work; it seems as if the architect with such a plan could have done nothing else, could not possibly have gone wrong. To the writer at least, this is a greater achievement than even such an extraordinarily interesting, picturesque composition as the house of Mr. Horace Havemeyer at Islip, Long Island, built during 1918.

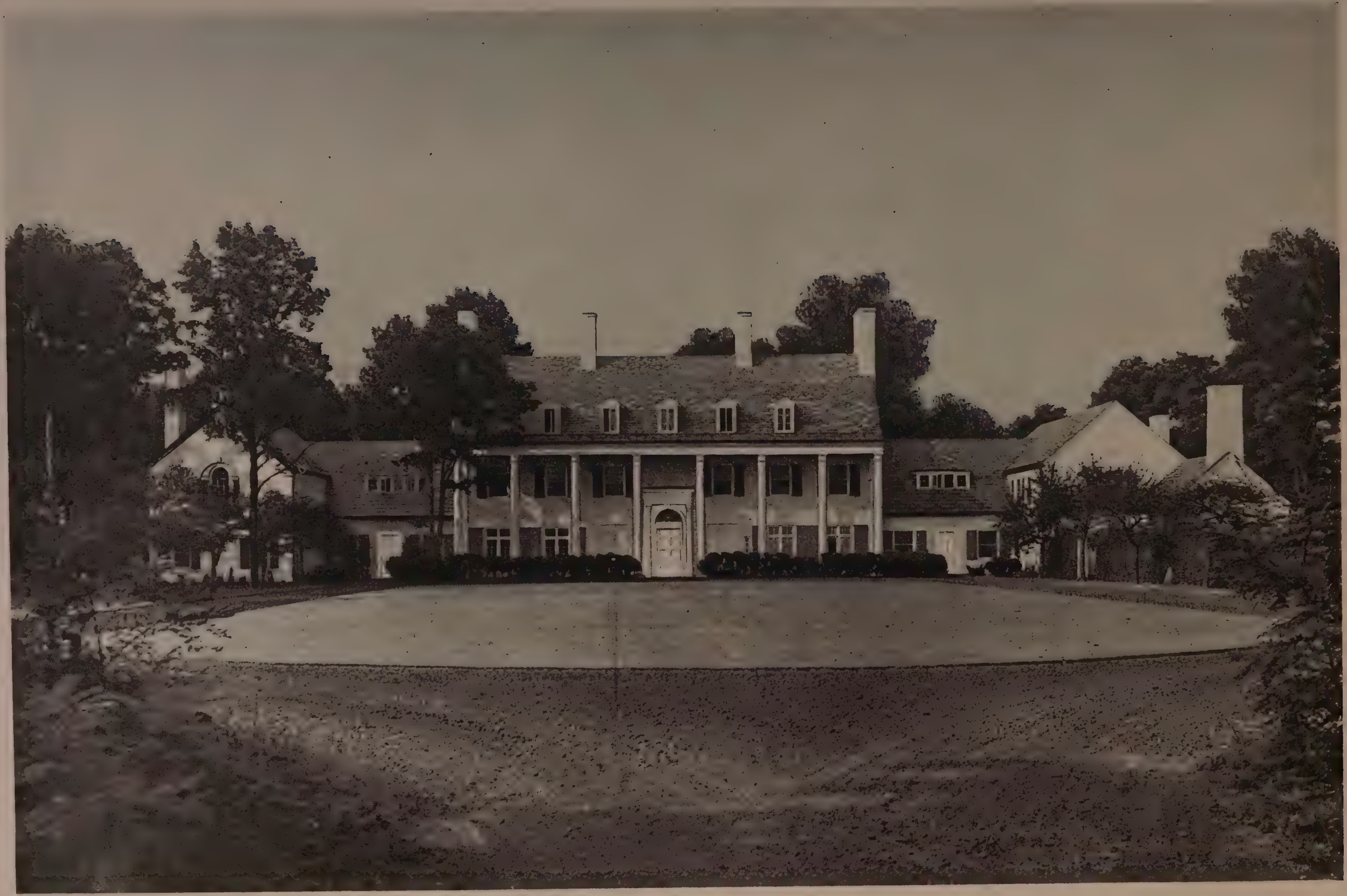
Mr. Lindeberg's work as shown in this selection, is like a pair of intertwined chains, one of houses of classic origin and one of romantic; but just as it is difficult to distinguish the continuity of the links of intertwined chains, so it is difficult always to be sure of the types to which Lindeberg's houses belong. Take for example the house at Lake Forest, Illinois, illustrated on the opposite page; on the garden side it shows a classic severity of composition, but with how free a treatment! The chimneys, the excellent dormers, the double porches, the low pitched, thatched-shingle roof, the grouped windows are all far from any

GARDENER'S COTTAGE, IRVING BROKAW ESTATE, ISLIP, L. I.

(*Text continued on page* 348)

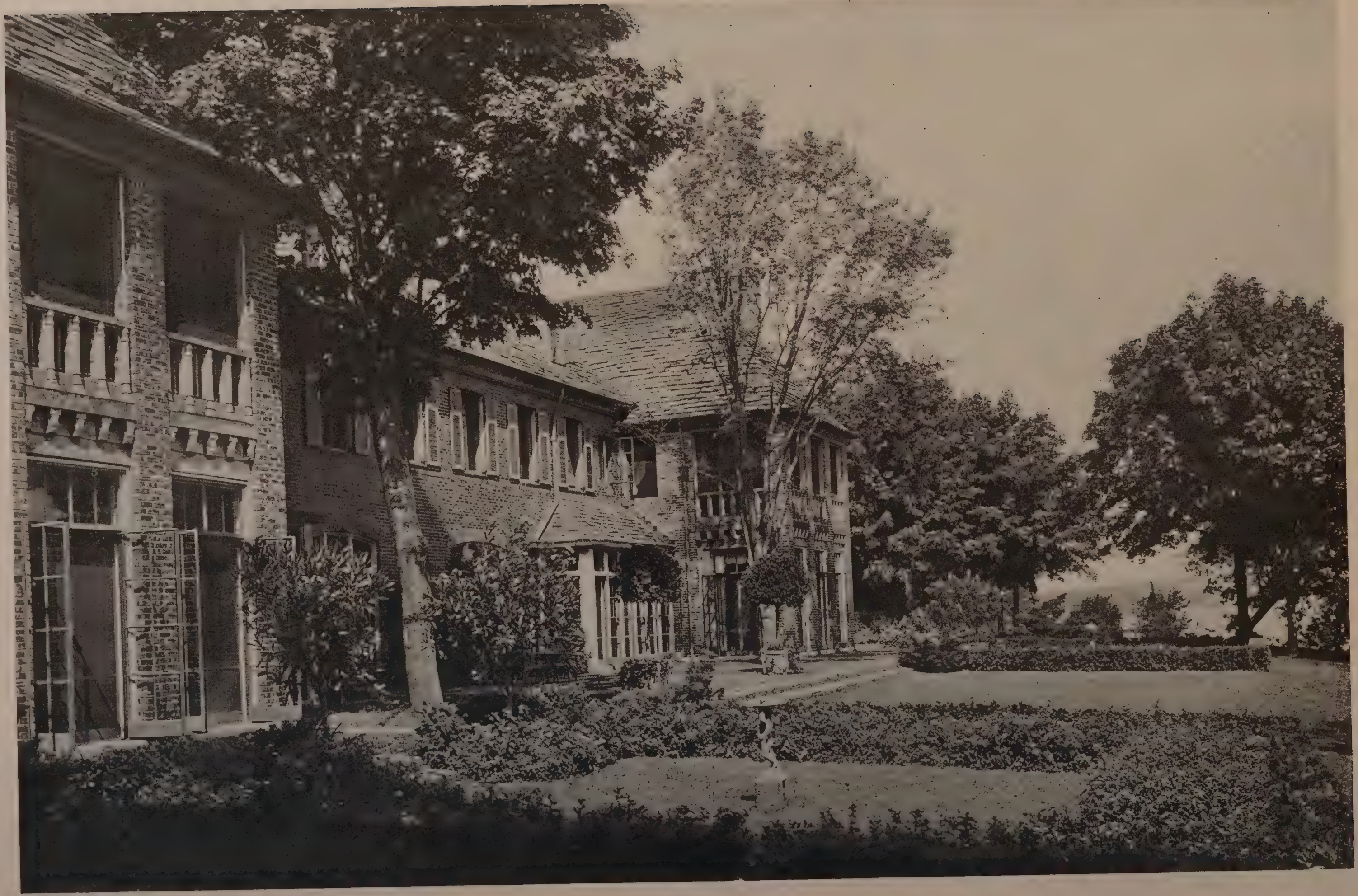


NORTH FRONT—RESIDENCE OF PAUL MOORE, ESQ., CONVENT, NEW JERSEY
H. T. Lindeberg, Architect

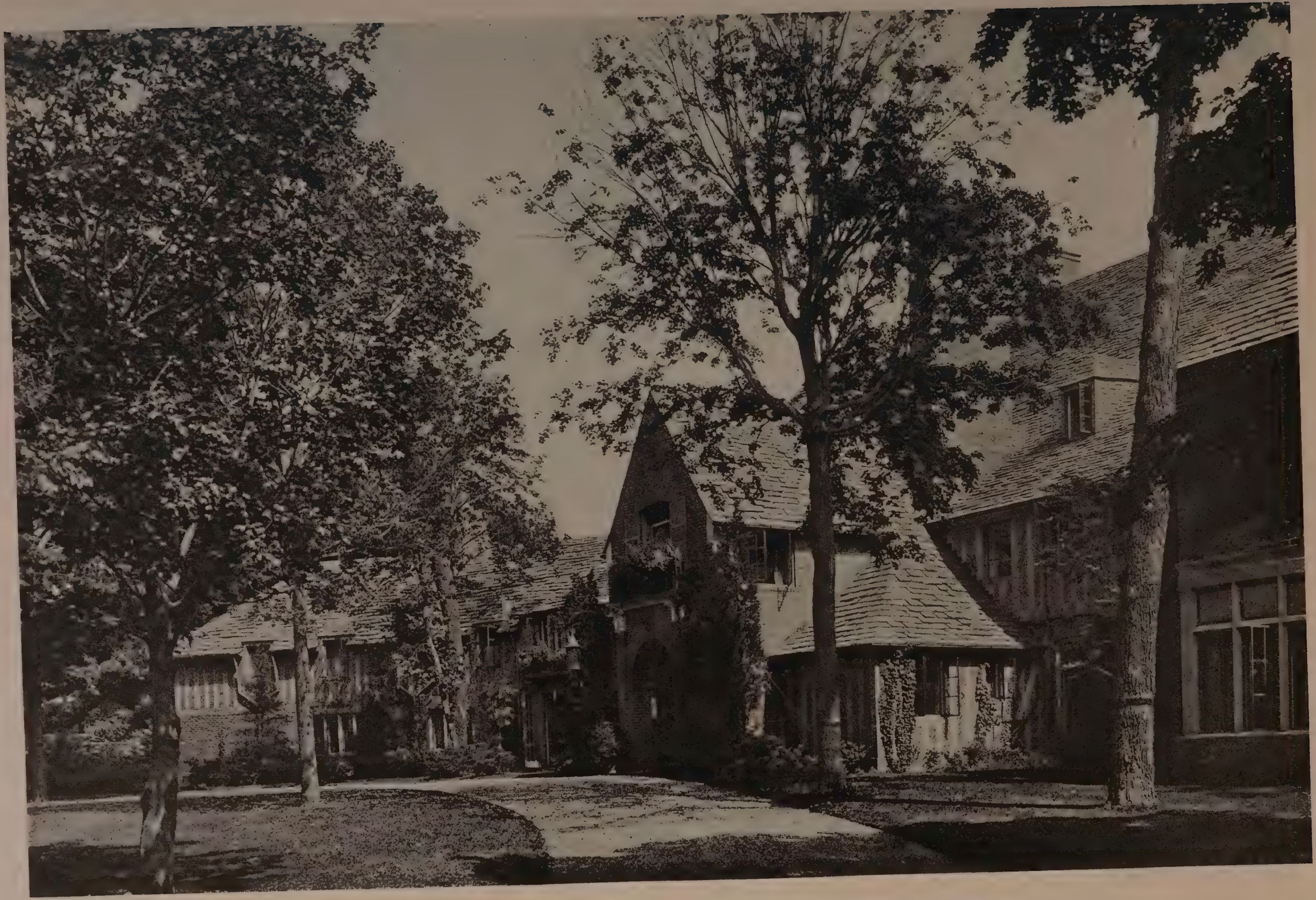


J. W. Gillies, Photographer

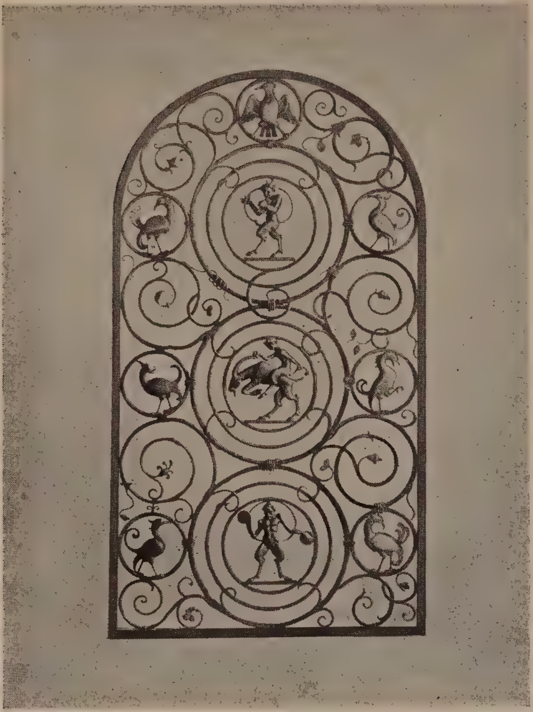
NORTH FRONT—RESIDENCE OF GERARD LAMBERT, ESQ., PRINCETON, NEW JERSEY
H. T. Lindeberg, Architect



GARDEN FRONT—RESIDENCE OF JOHN S. PILLSBURY, ESQ., LAKE MINNETONKA, MINNESOTA
H. T. Lindeberg, Architect



ENTRANCE FRONT—RESIDENCE OF JOHN S. PILLSBURY, ESQ., LAKE MINNETONKA, MINNESOTA
H. T. Lindeberg, Architect



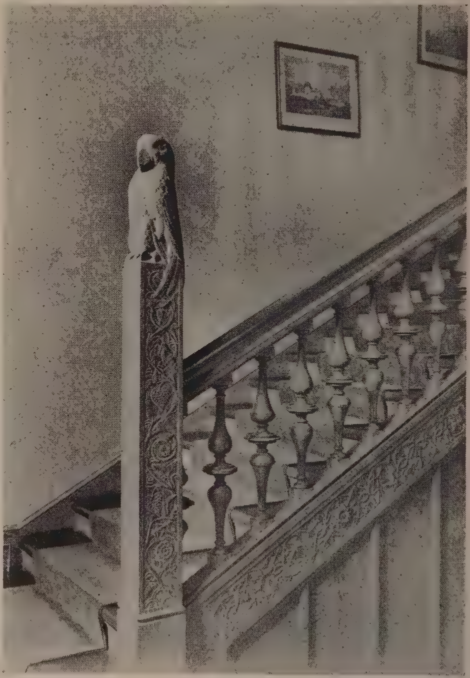
Detail of Grille
RESIDENCE OF JOHN S. PILLSBURY, ESQ.,
LAKE MINNETONKA, MINN.

classic style as we know it, and yet are correctly applied to the particular problem.

On the other hand, the house of Mr. Paul Moore at Convent, New Jersey, built in the same year as the Batterman house, is the first of a series of picturesque compositions nobly followed by the Havemeyer and Vietor houses, a series not yet ended, since the proposed house at Lake Forest shown by photographs of a model, belongs to the same group, although in this last the traditions of the great sixteenth century English school are treated with more deference than is the case in many of the others.

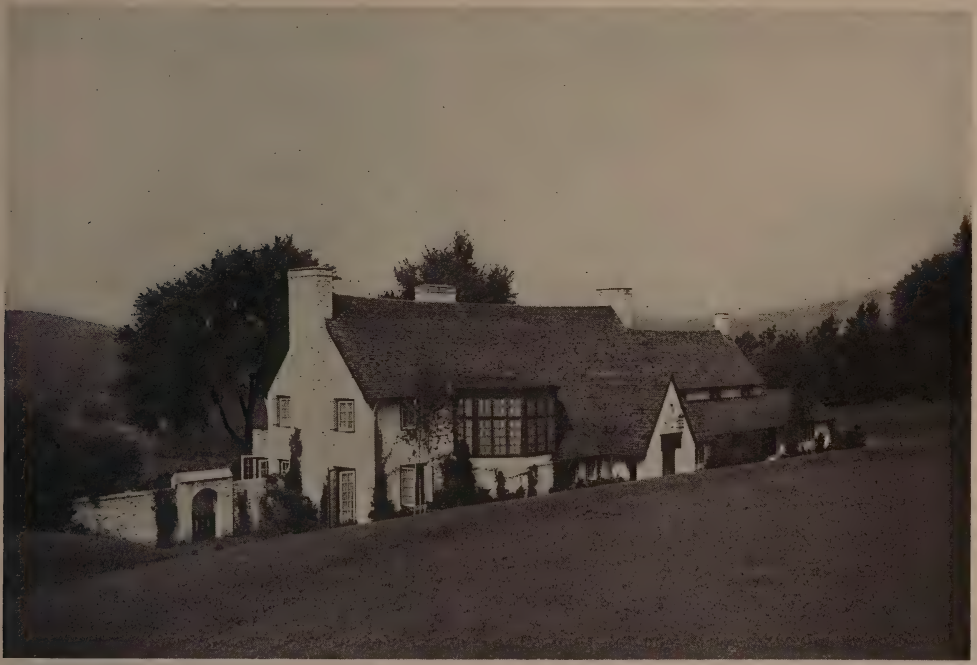
While it may be invidious, and is certainly difficult, to express a preference for one of these houses over another, one cannot refrain from drawing attention to the superb entrance façade of the Havemeyer house. This house, together with the service group, is of great length, treated very simply and in a single material (or rather combination of materials), along its entire extent, but the expression of the plan is so perfect and the proportion of each of the simple elements so near the ideal both in itself and in its relation to the other elements, that one wishes—could wish—no change.

The houses of which we have been speaking have all been of considerable size and have apparently been planned with less regard to the utilization of every available inch of space than is possible in the small house; and there is no doubt that the low house of great length offers a greater chance for picturesque treatment than does the square box-like form, which most architects are compelled, or think they are compelled to adopt by their clients. Yet when Lindeberg has such a mass to consider, he is perfectly capable of producing a result which has the same degree of rich personality, if in a less quantity. The gardener's cottage for Thomas Vietor, at Rumson, New Jersey, is certainly of as simple and square a plan as anyone could require, and is



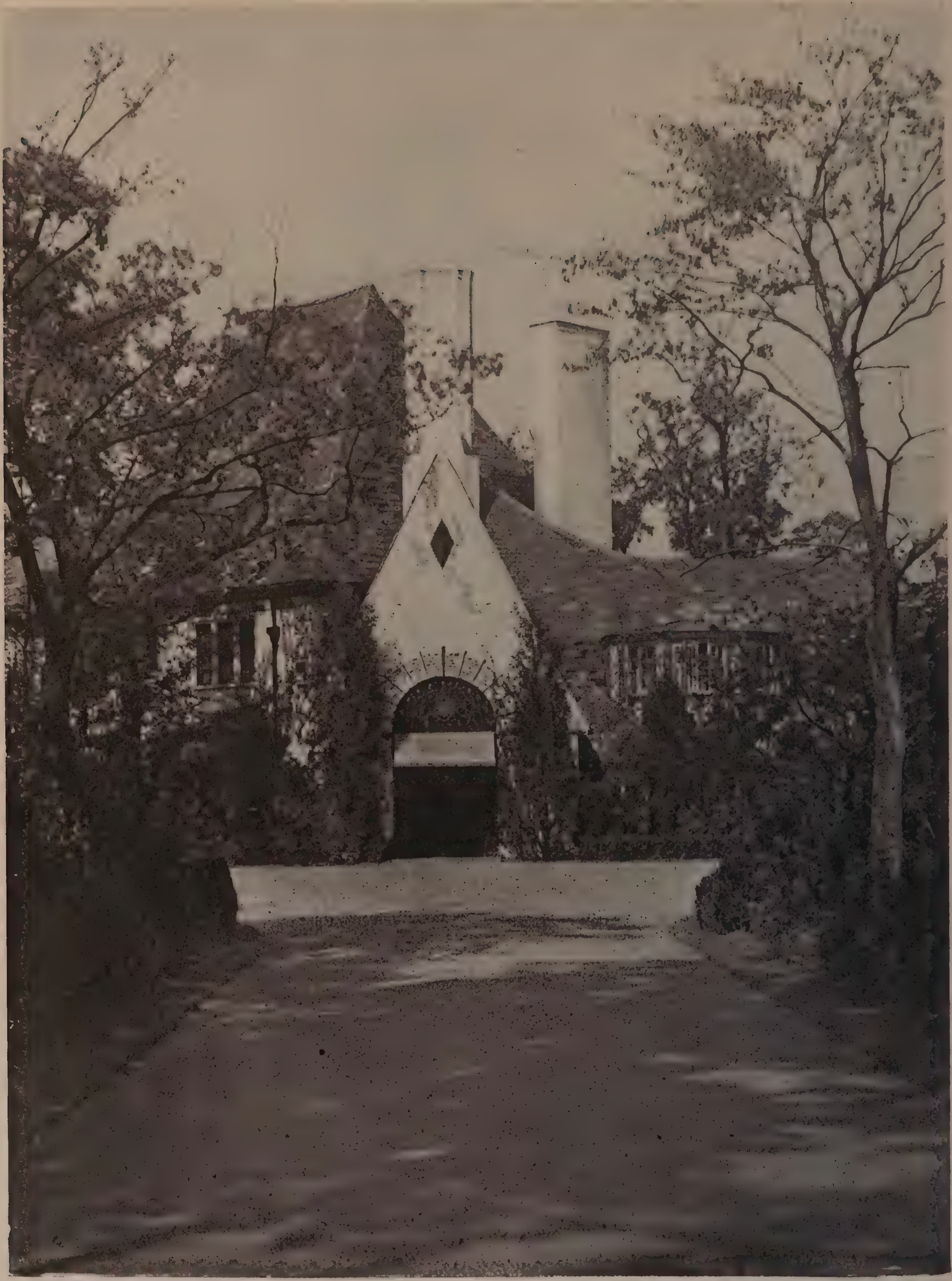
Newel
RESIDENCE OF JOHN S. PILLSBURY, ESQ.,
LAKE MINNETONKA, MINN.

charming only because its architect knew how to make it so. The texture of the surface of the wall has undoubtedly much to do with the result, as has the shape of the windows, but the brick chosen does not appear to be expensive, but the reverse, and the proportion of window to wall is a thing which any architect can control. So has the fact that the appendages of the house have been grouped with it, much to do with the result. From certain points of view this grouping is undoubtedly more pleasant than a detached garage would be, but from the point of view chosen by the photographer, it is the main mass of the house which counts, and this shows clear evidence of the power which distinguishes the successful designer from the rank and file of the architectural profession. Likewise in the little stable group designed for Mr. Seth Thomas, Jr., and built at Morristown, New Jersey, we have a very ordinary problem, constructed of very ordinary materials, so thought out that the result, within its modest limits, is as successful as is the delightful house of Mr. Thomas Vietor at Rumson. This latter is, of course, one of the group of large houses of very free design. The silhouette of the whole building, as seen against the sky is simply superb. It has somewhat the effect of a gigantic and beautiful locomotive; it suggests the dormant energy of some huge piece of machinery, as well as the perfect co-ordination of the parts of this machine each to the other. It is unfortunate that not all the surroundings of these houses permit them to be photographed in the way the whole Vietor house has been photographed, for it would be of great interest to compare their silhouettes; although such a process would hardly be fair to the designer, since after all it is not the distant silhouette which is of importance in most cases, but the aspect of the house from those points from which it is customarily seen. The Vietor house is unusual in that it can be seen as a whole, and that it was, therefore, as necessary to study the elevation as a whole as it was to study the parts in the relative positions that they would occupy in "close-ups."



RESIDENCE OF MRS. LISBETH LEDYARD, STOCKBRIDGE, MASSACHUSETTS
H. T. Lindeberg, Architect

(*Text continued on page 371*)

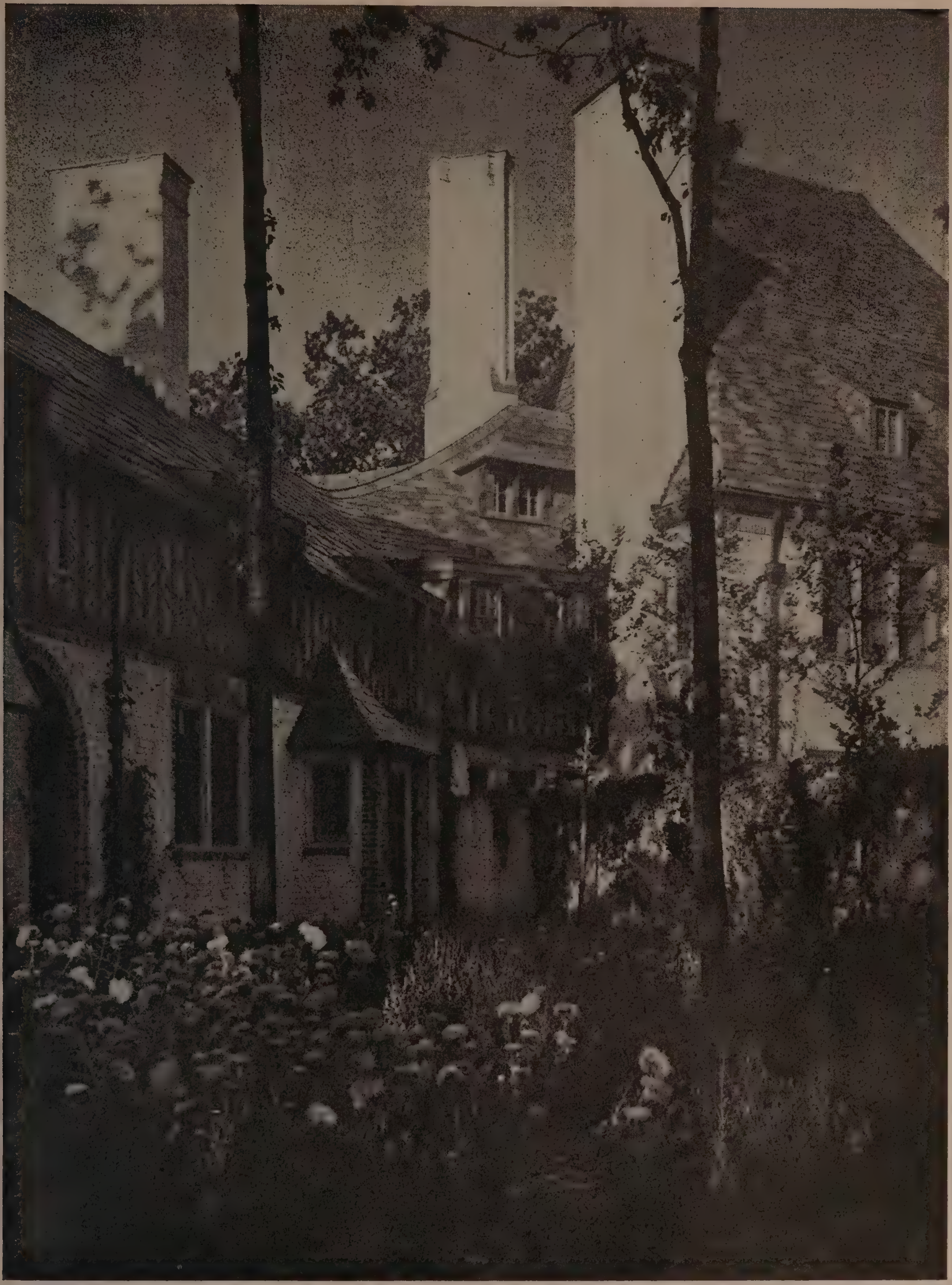


J. W. Gillies, Photographer

Approach Front

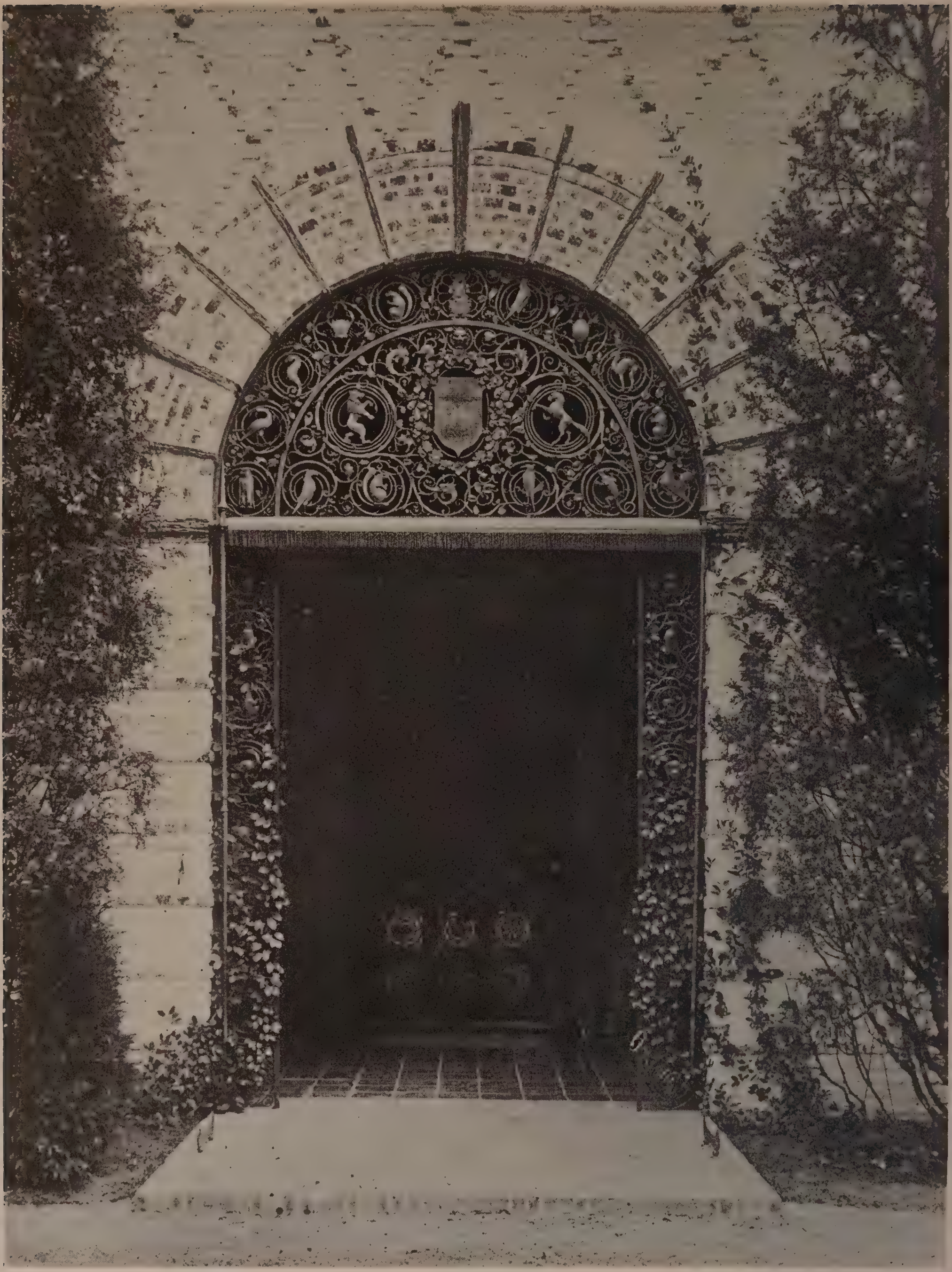
RESIDENCE OF MRS. CLYDE CARR, LAKE FOREST, ILLINOIS

H. T. Lindeberg, Architect



J. W. Gillies, Photographer

Service Yard
RESIDENCE OF MRS. CLYDE CARR, LAKE FOREST, ILLINOIS
H. T. Lindeberg, Architect

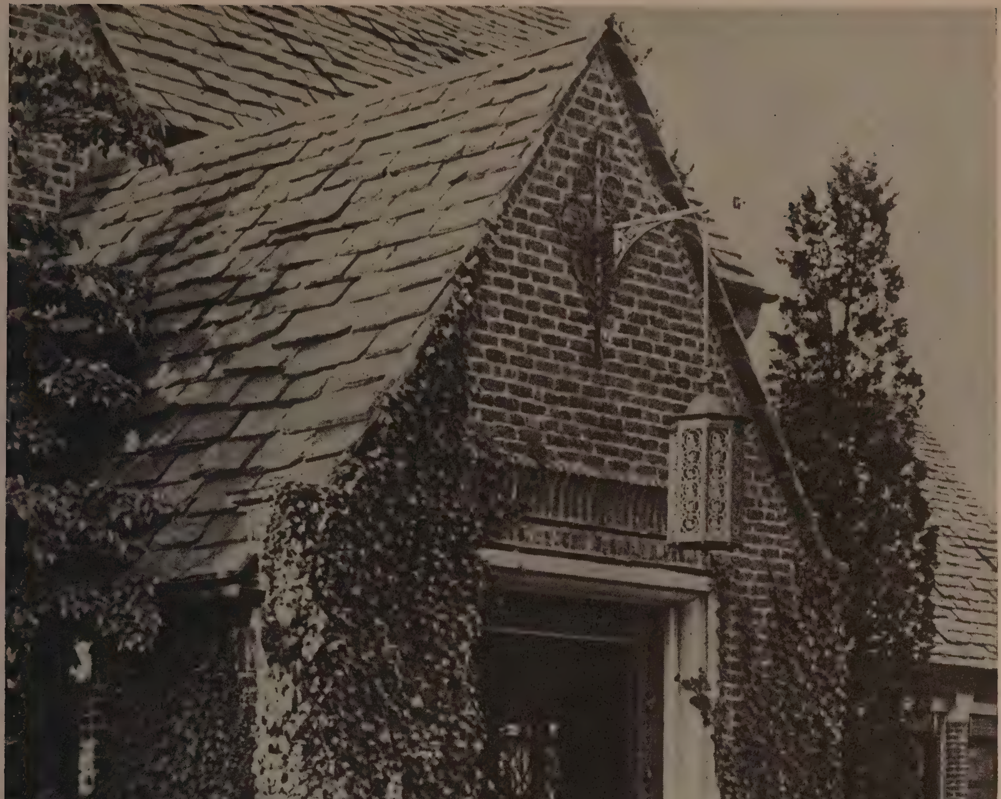


J. W. Gillies, Photographer

Detail of Entrance Doorway

RESIDENCE OF MRS. CLYDE CARR, LAKE FOREST, ILLINOIS

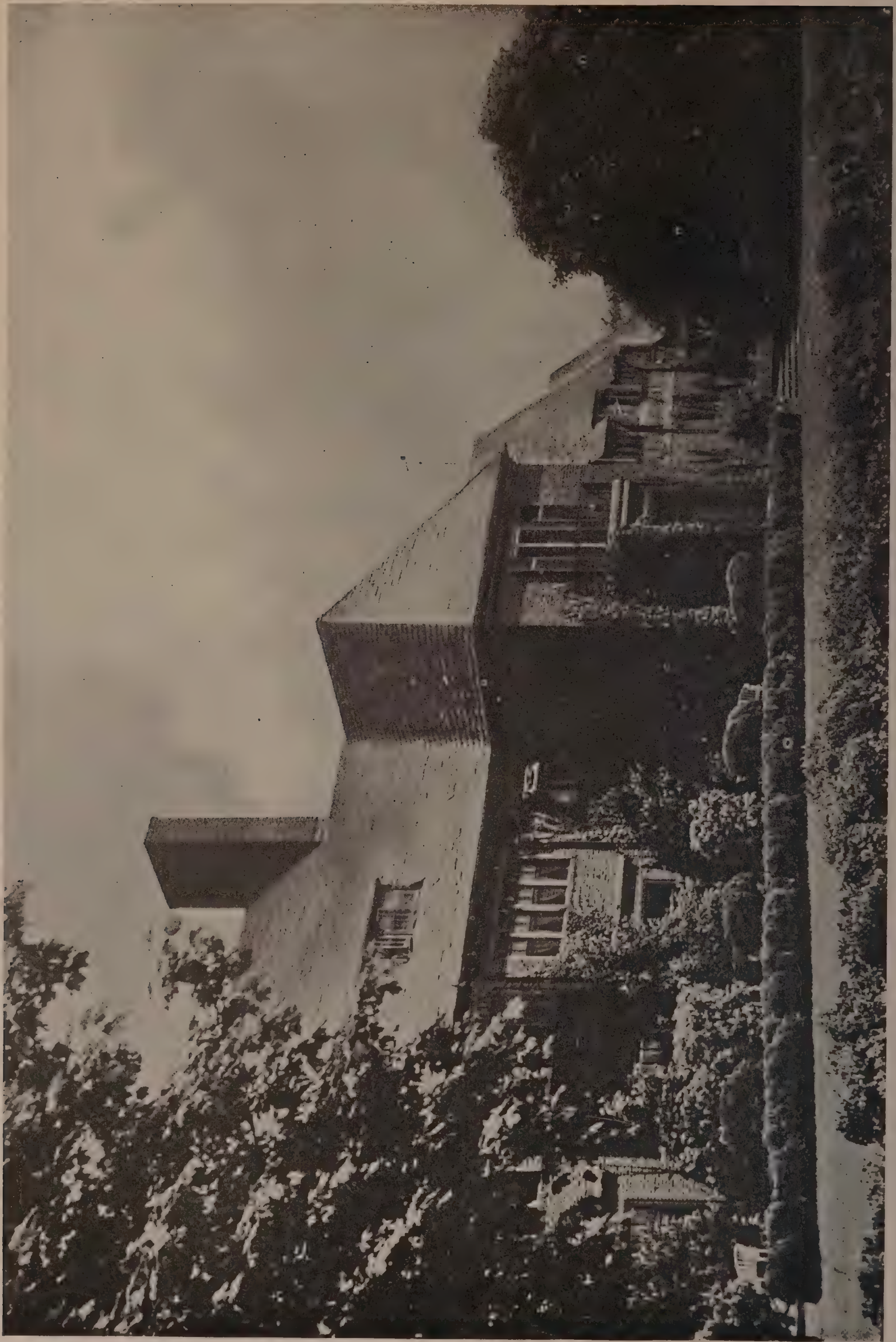
H. T. Lindeberg, Architect



Sigurd Fischer, Photographer

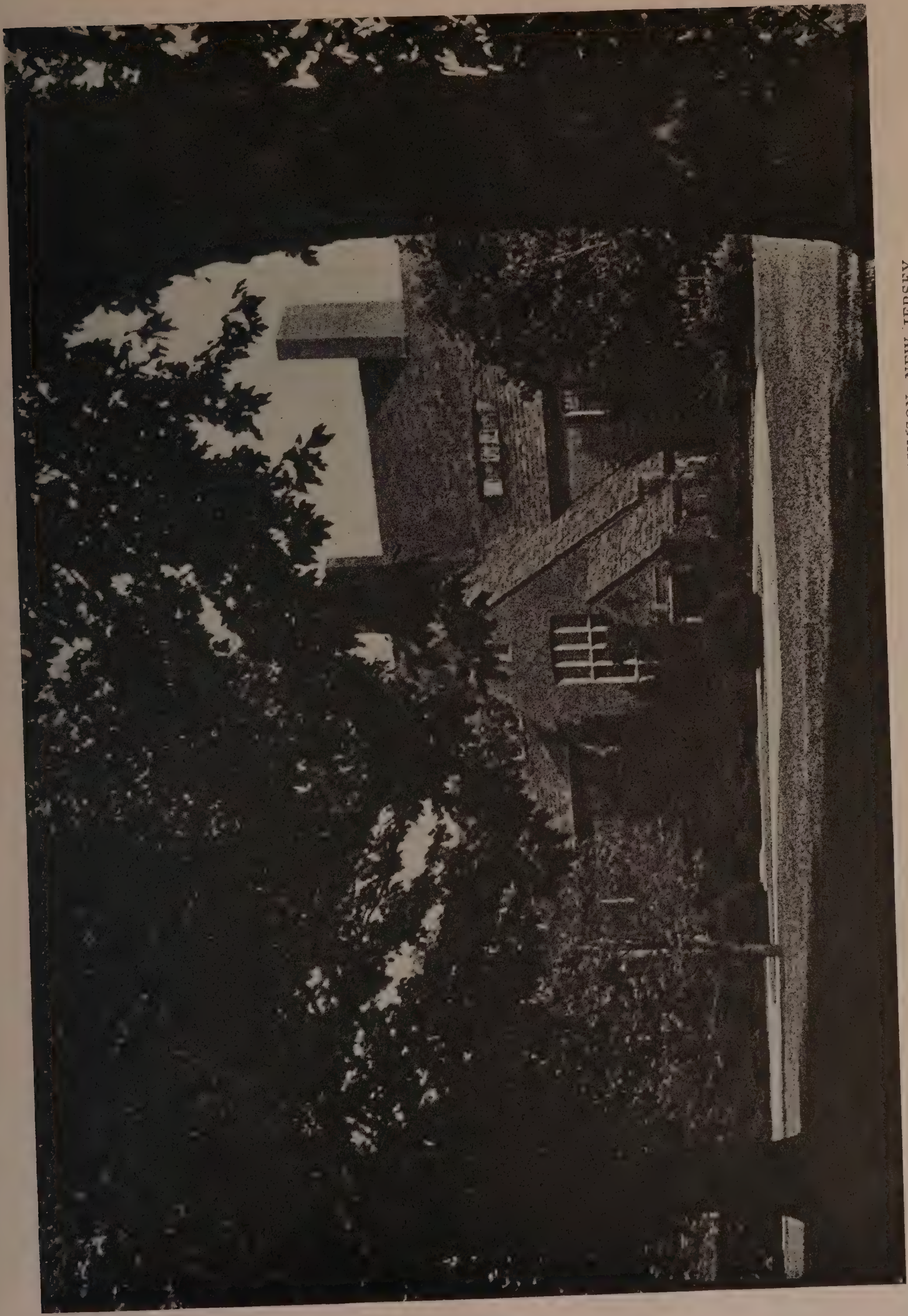
Detail of Entrance

RESIDENCE OF THOMAS VIETOR, ESQ., RUMSON, NEW JERSEY
H. T. Lindeberg, Architect



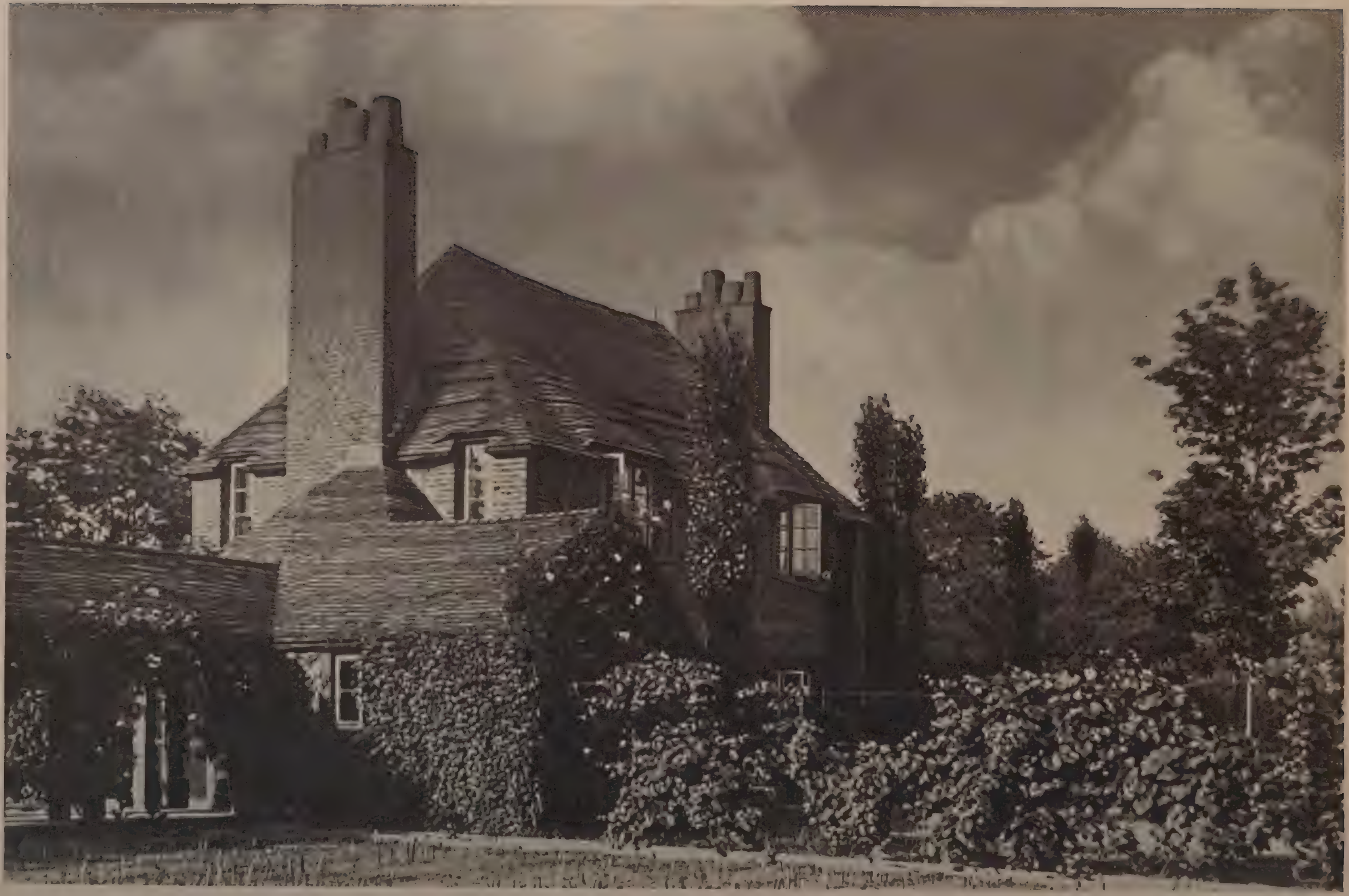
Sigurd Fischer, Photographer

GARDEN FRONT—RESIDENCE OF THOMAS VIETOR, ESQ., RUMSON, NEW JERSEY
H. T. Lindeberg, Architect



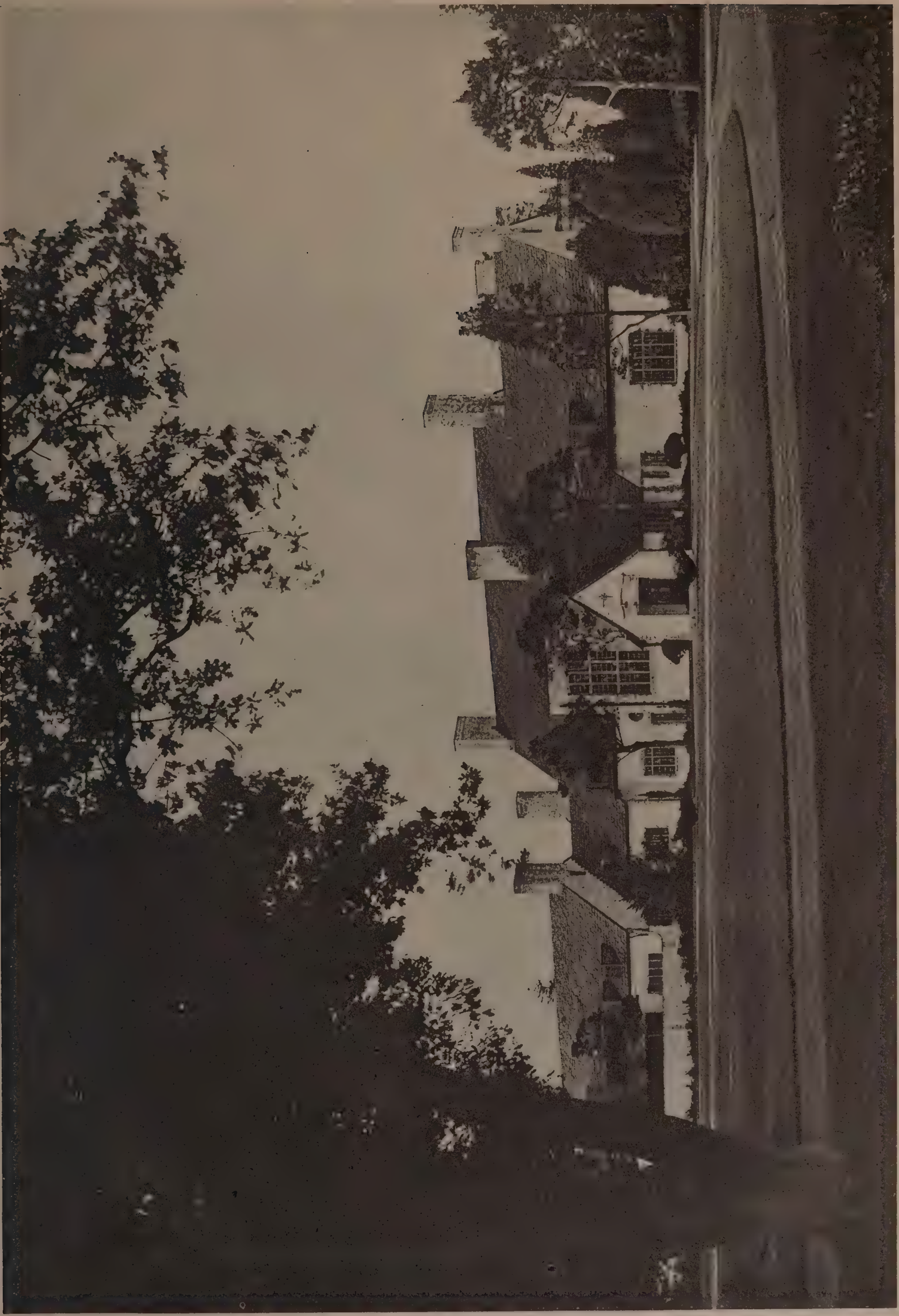
Sigurd Fischer, Photographer

ENTRANCE FRONT—RESIDENCE OF THOMAS VIETOR, ESQ., RUMSON, NEW JERSEY
H. T. Lindeberg, Architect



Sigurd Fischer, Photographer

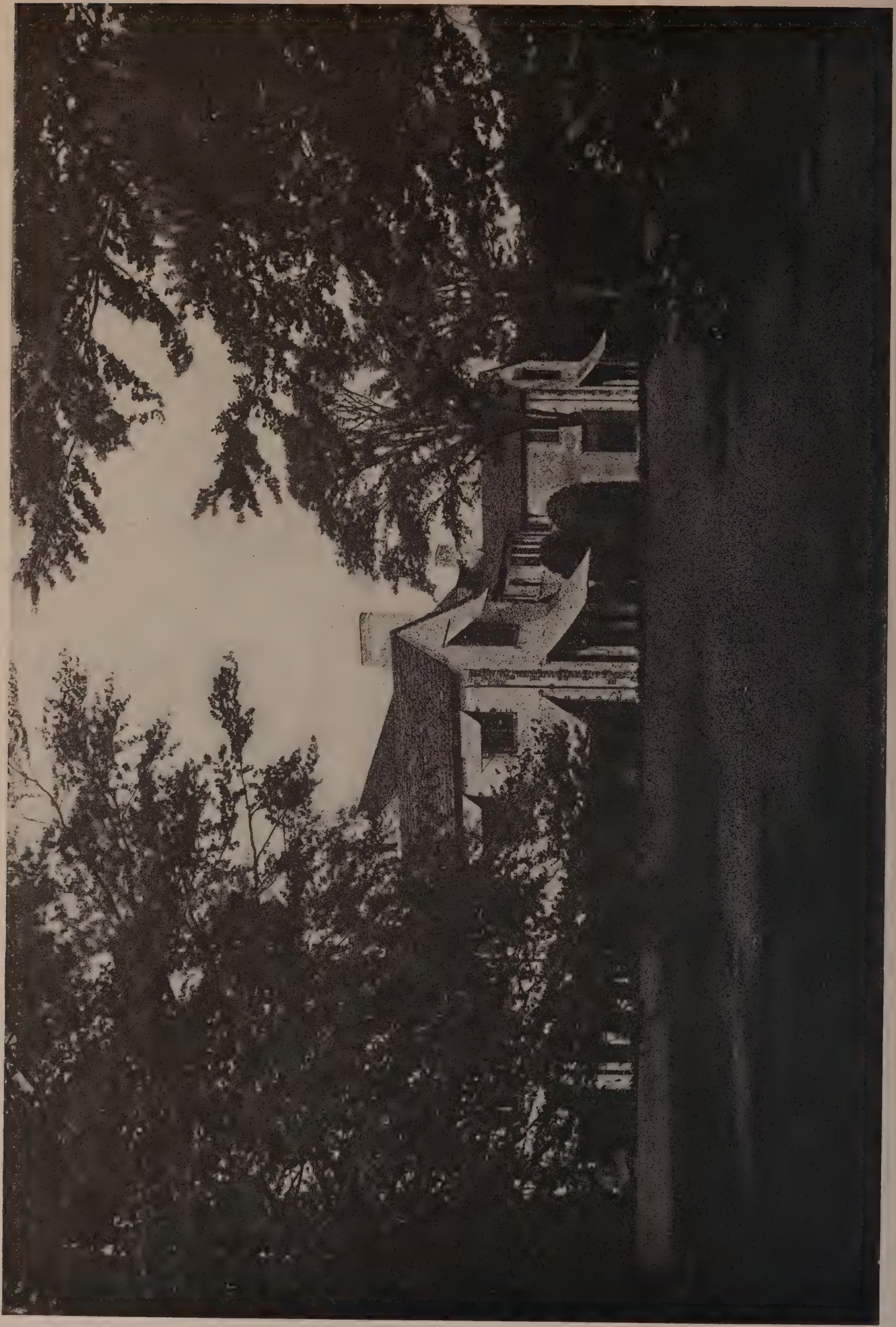
GARDENER'S COTTAGE—ESTATE OF THOMAS VIETOR, ESQ., RUMSON, NEW JERSEY
H. T. Lindeberg, Architect



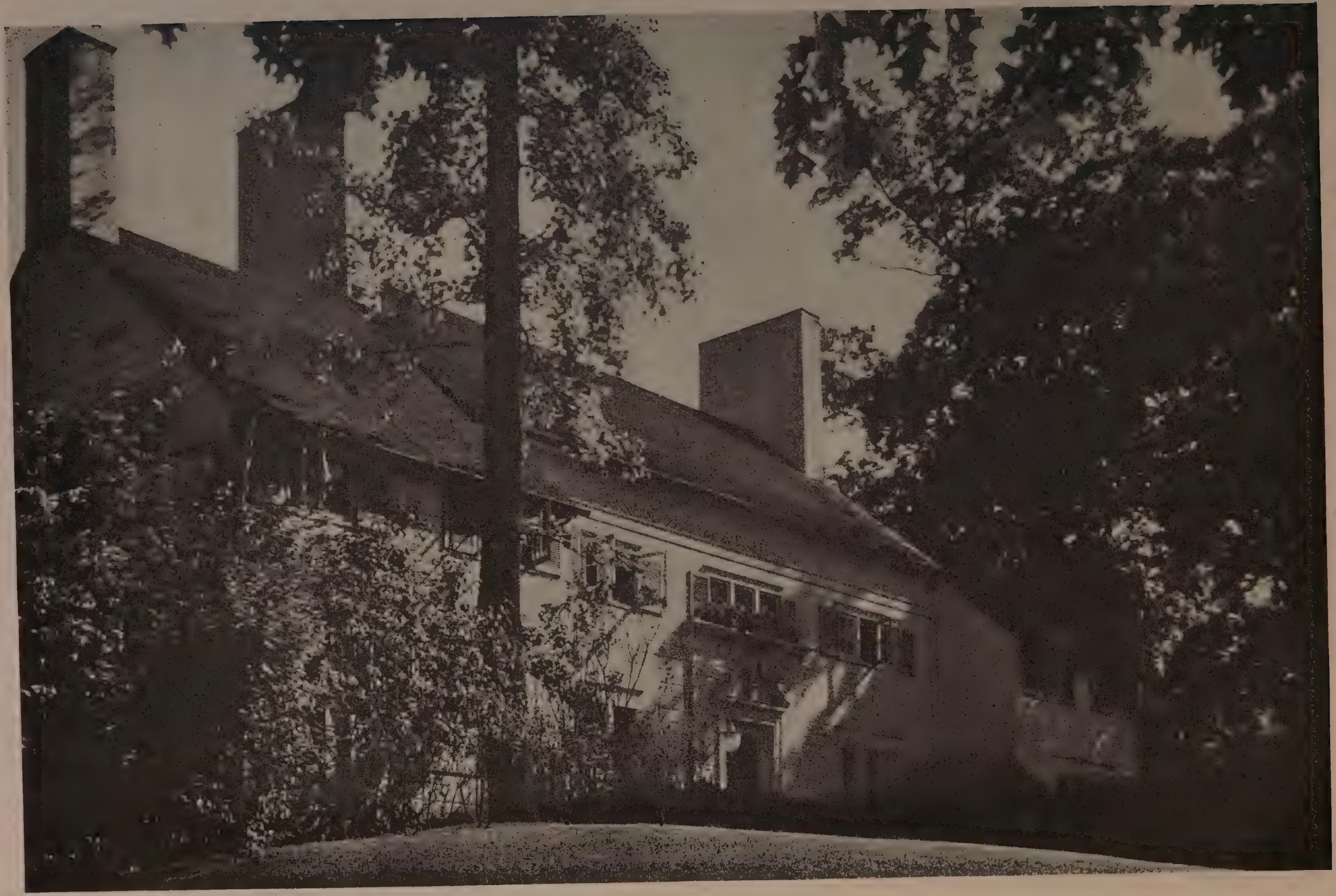
J. W. Gillies, *Photographer*

ENTRANCE FRONT—RESIDENCE OF HORACE HAVEMEYER, ESQ., ISLIP, LONG ISLAND

H. T. Lindeberg, Architect

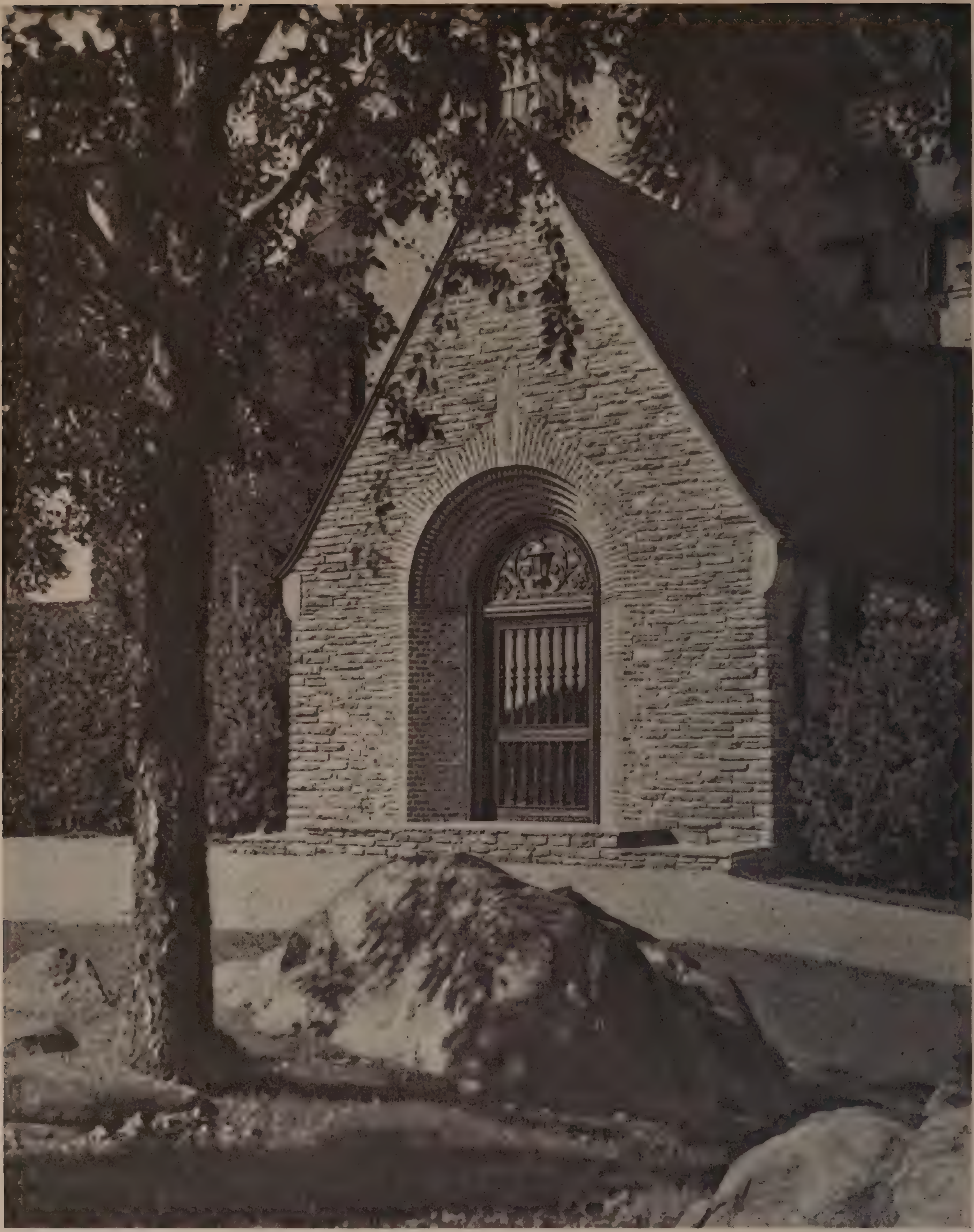


GARDEN FRONT—RESIDENCE OF HORACE HAVEMEYER, ESQ., ISLIP, LONG ISLAND
H. T. Lindeberg, Architect



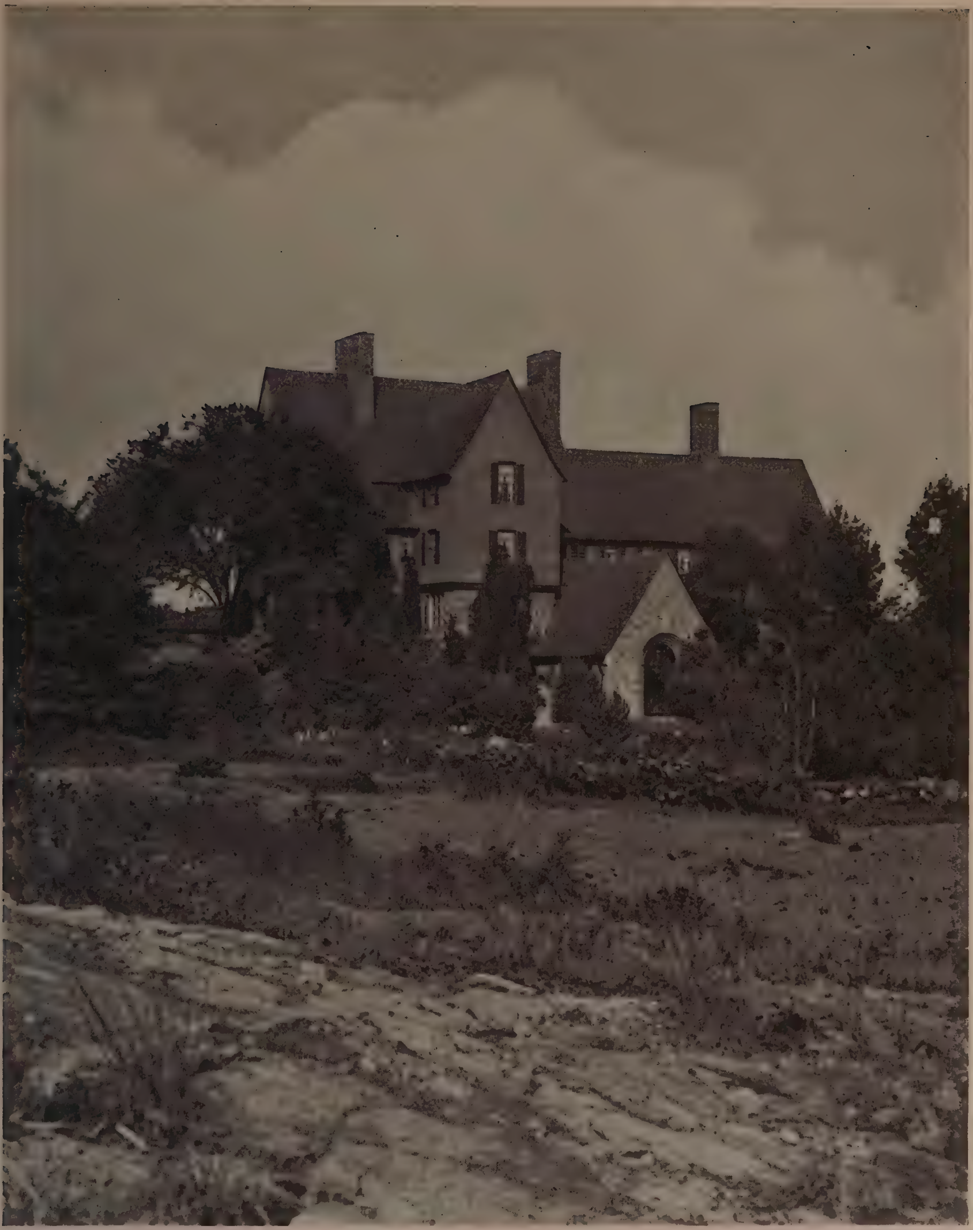
Sigurd Fischer, Photographer

NORTH FRONT—RESIDENCE OF JACKSON E. REYNOLDS, ESQ., LOCUST VALLEY, LONG ISLAND
H. T. Lindeberg, Architect



Kenneth Clark, Photographer

Entrance
HOUSE AT GREENWICH, CONNECTICUT
H. T. Lindeberg, Architect

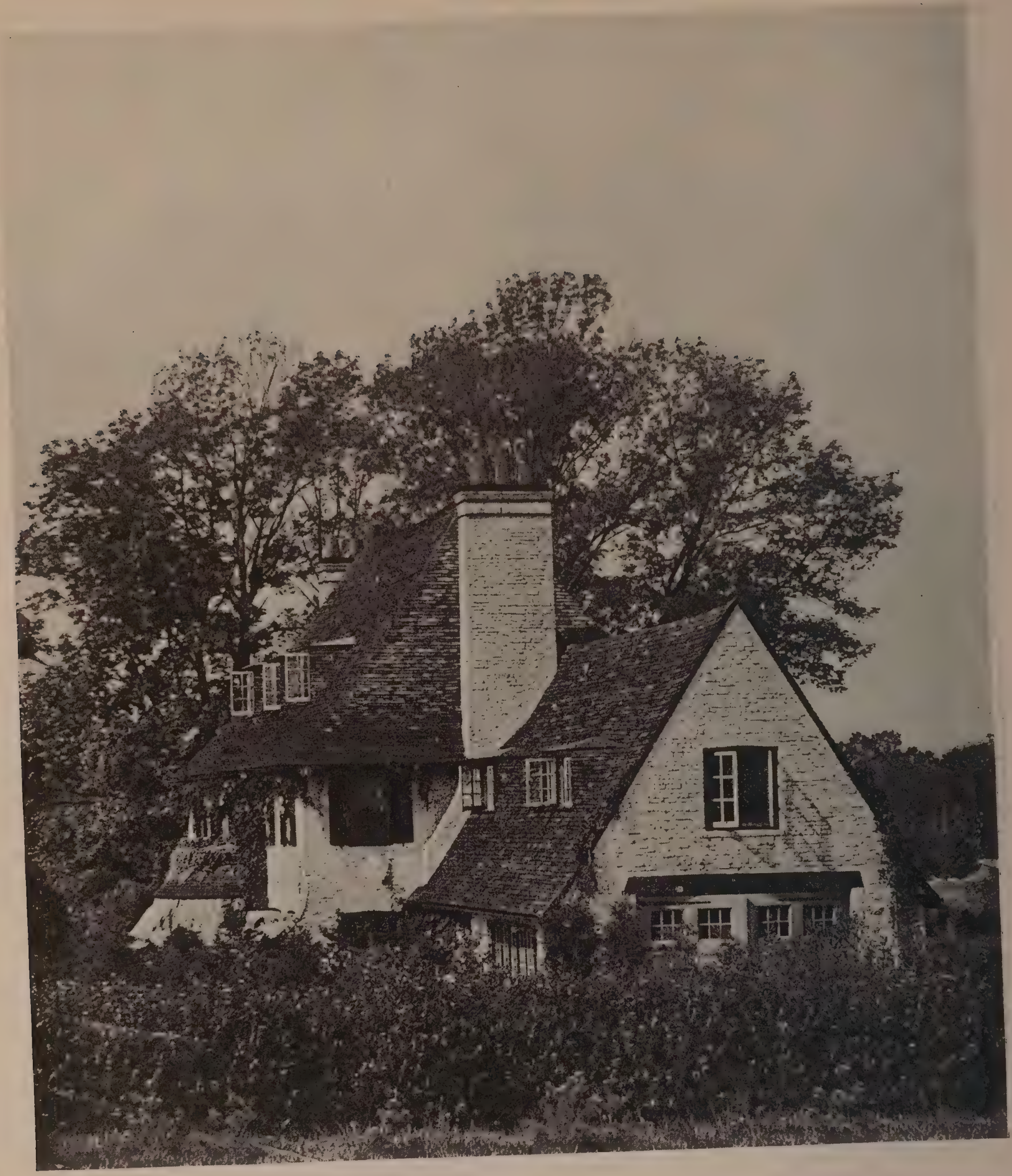


Kenneth Clark, Photographer

North Side

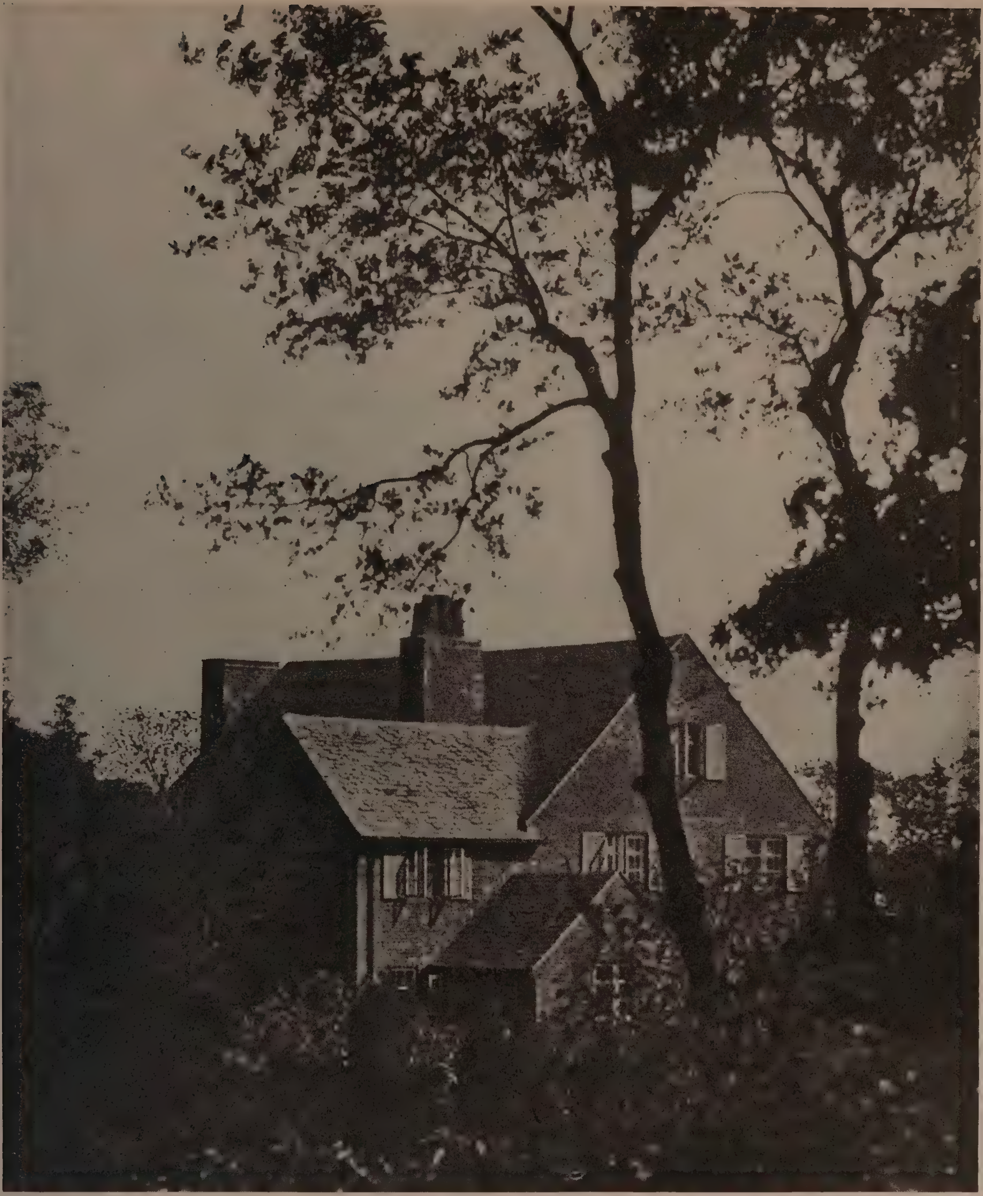
HOUSE AT GREENWICH, CONNECTICUT

H. T. Lindeberg, Architect



RESIDENCE AT GLEN COVE, LONG ISLAND

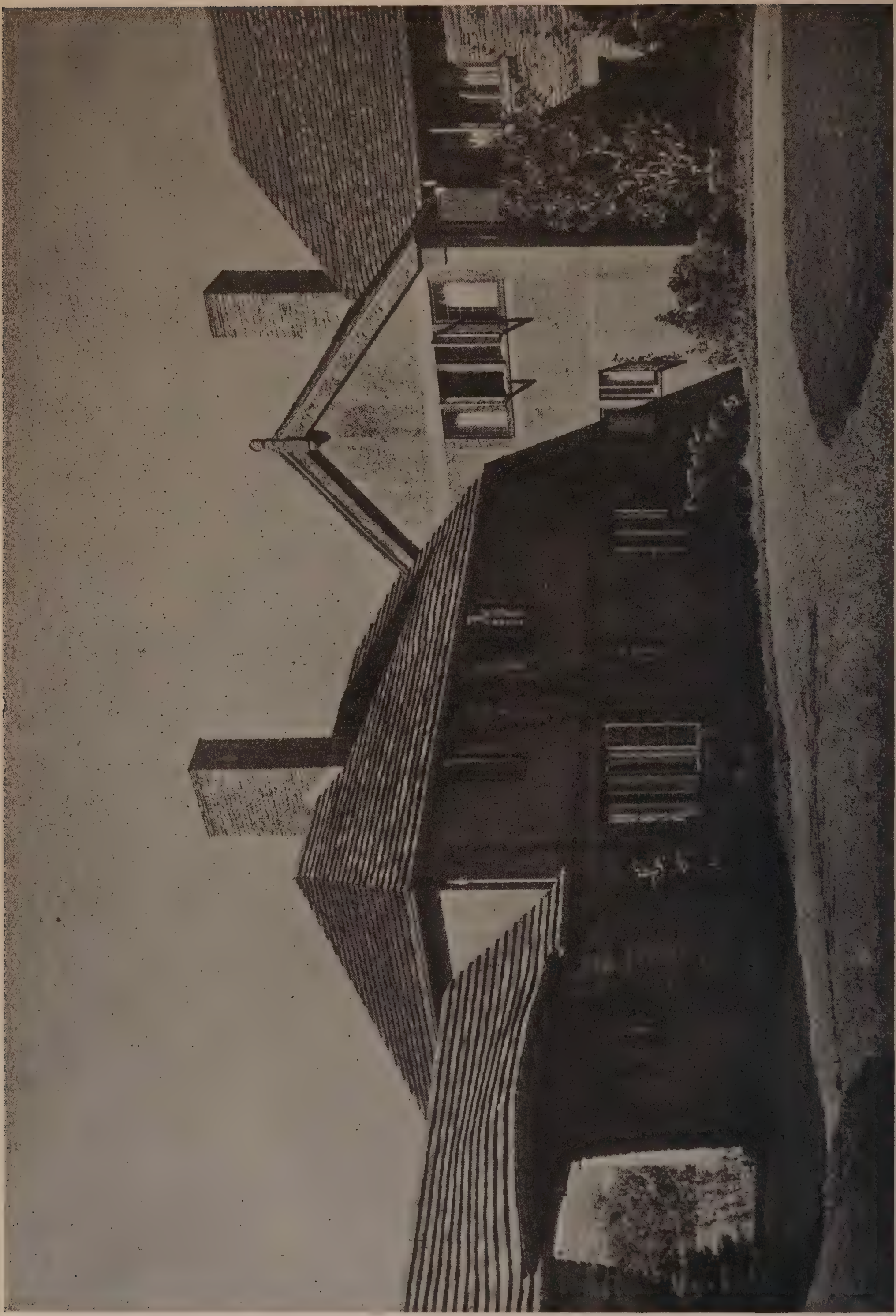
H. T. Lindeberg, Architect



Sigurd Fischer, Photographer

Service Wing

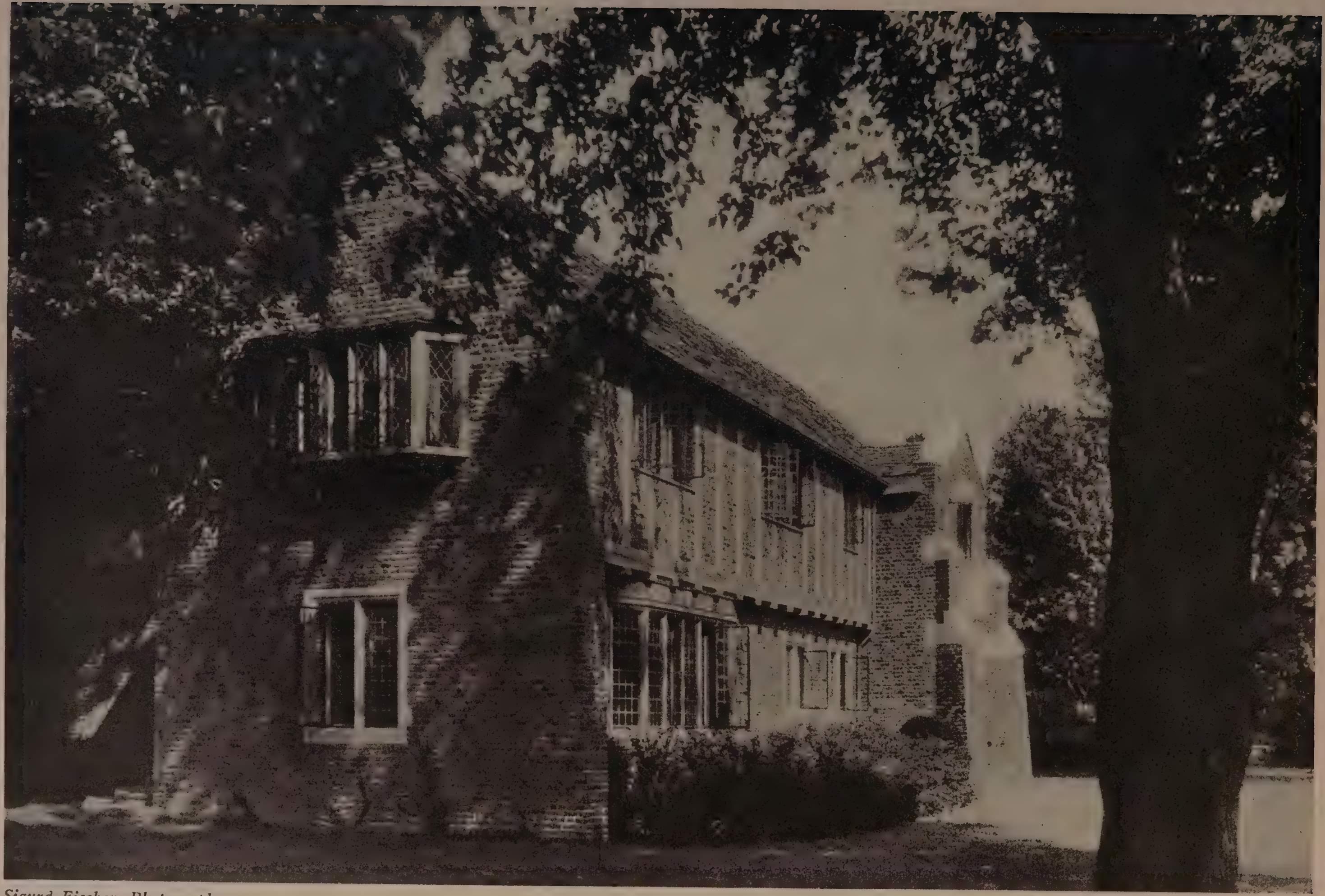
RESIDENCE OF J. J. LEWISON, ESQ., SEA CLIFF, LONG ISLAND
H. T. Lindeberg, Architect



Sigurd Fischer, Photographer

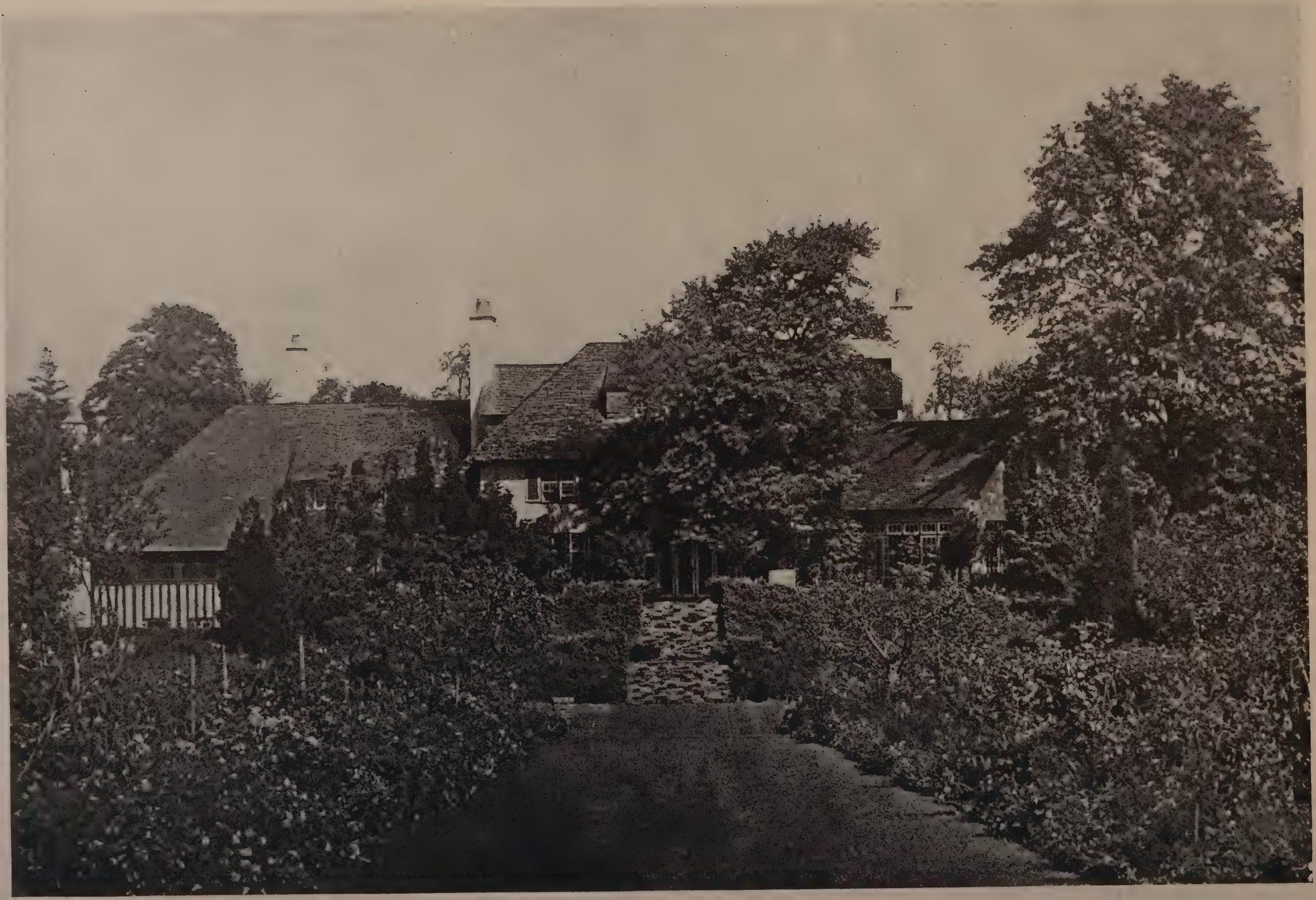
KITCHEN WING—RESIDENCE OF MME. AMELITA GALLI-CURCI, HIGHMOUNT, NEW YORK

H. T. Lindeberg, Architect



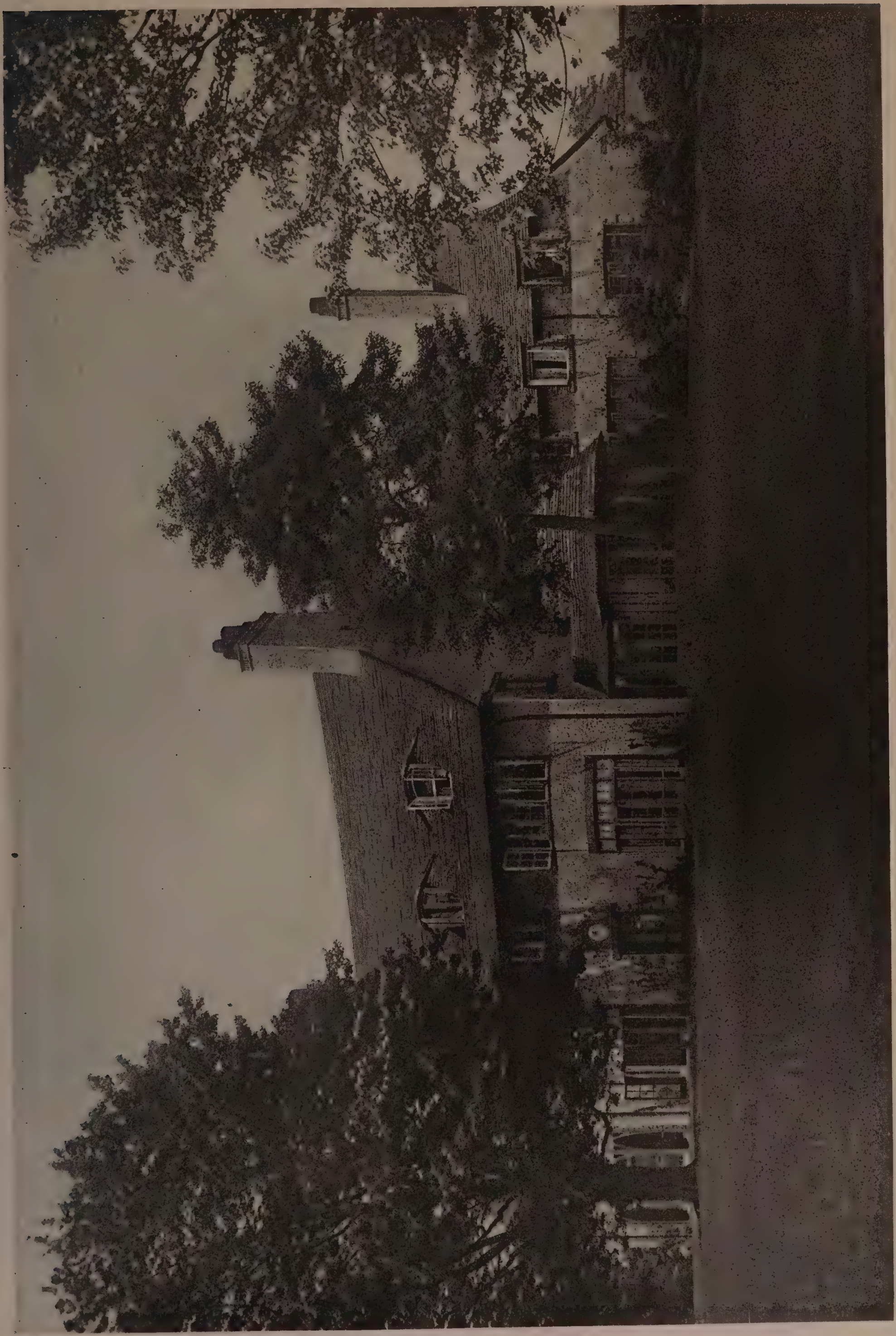
Sigurd Fischer, Photographer

LIBRARY WING—RESIDENCE OF H. C. MARTIN, ESQ., GLEN COVE, LONG ISLAND
H. T. Lindeberg, Architect



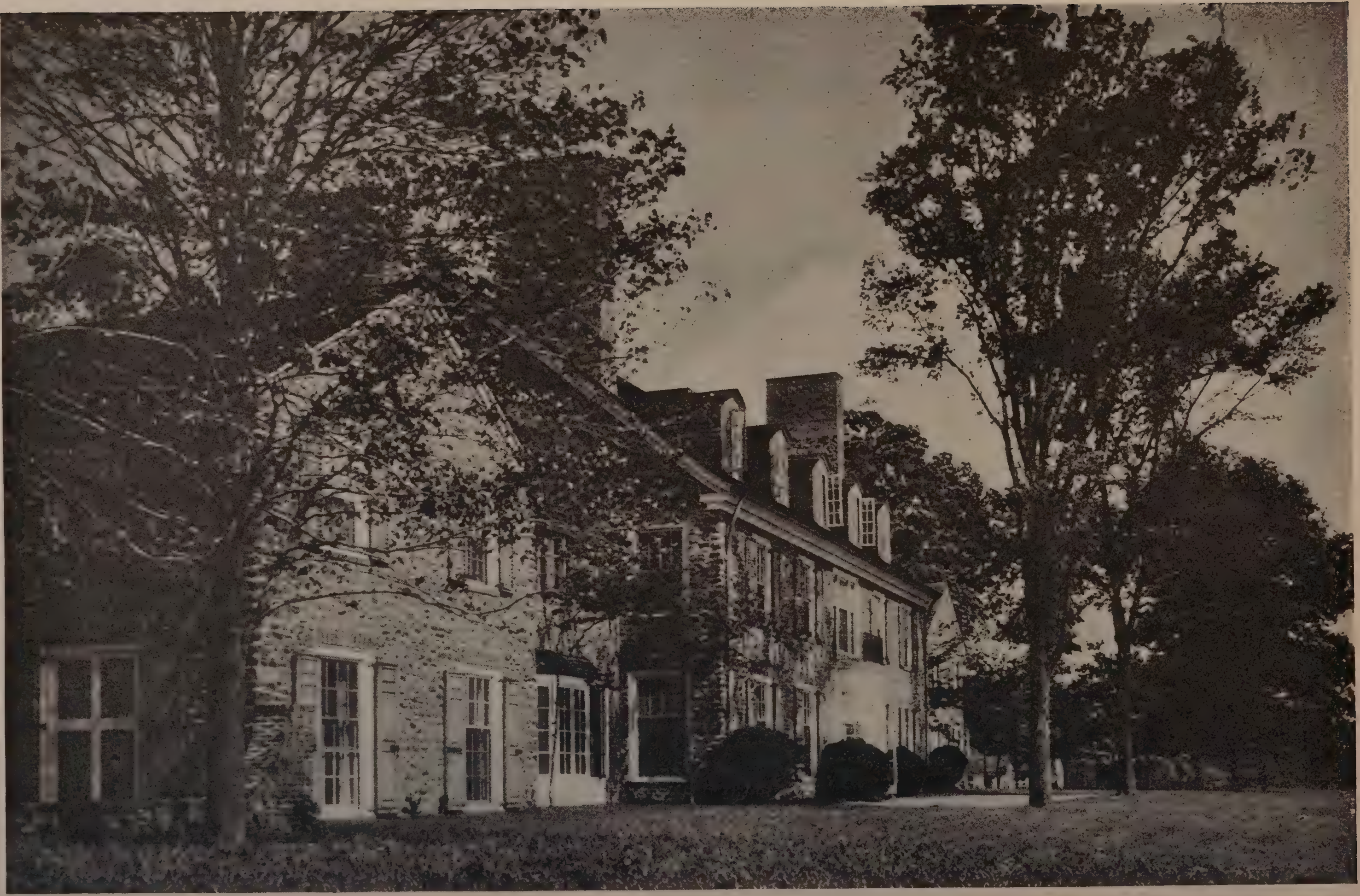
Kenneth Clark, Photographer

GARDEN FRONT—RESIDENCE AT GLEN COVE, LONG ISLAND
H. T. Lindeberg, Architect



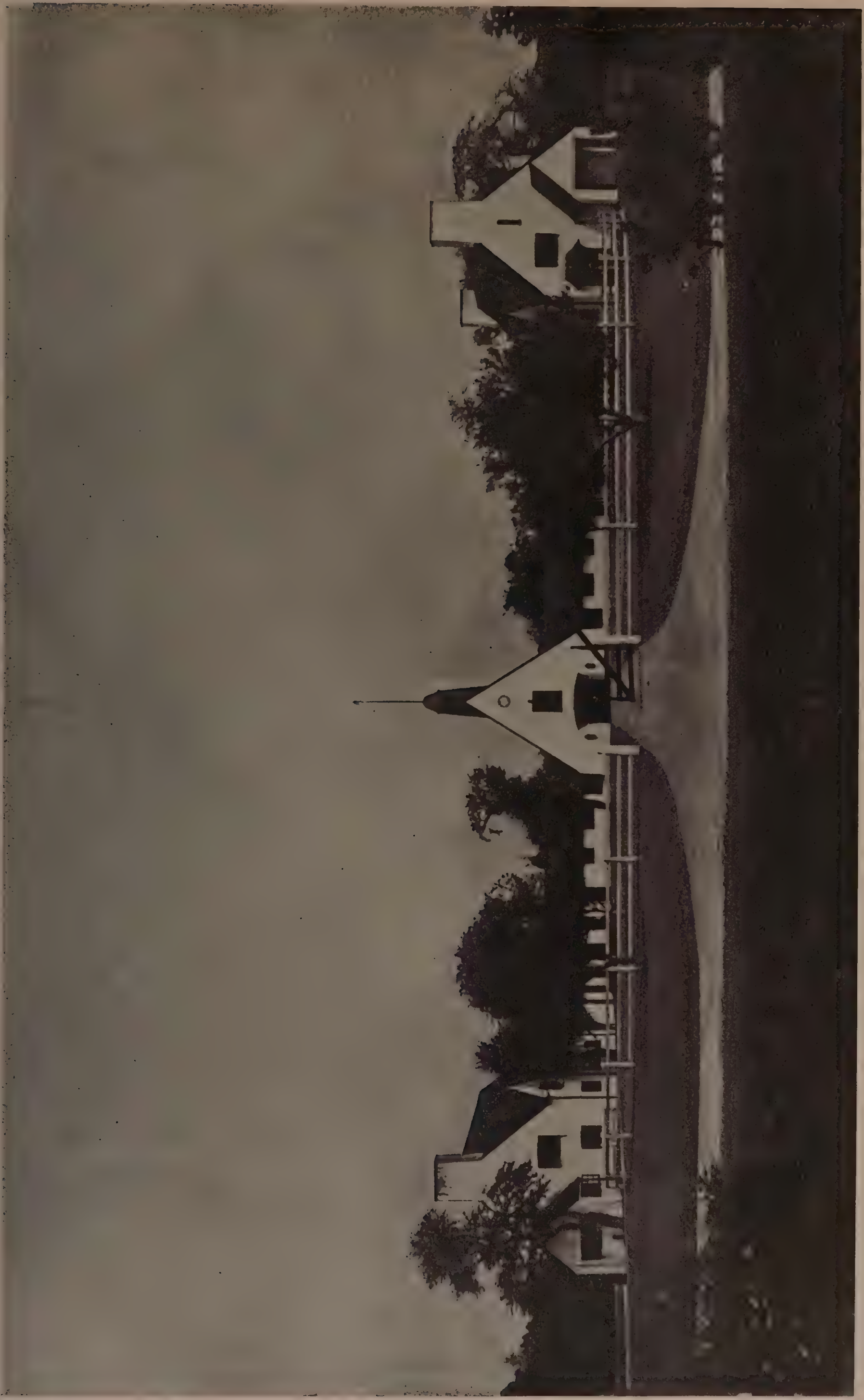
RESIDENCE OF HENRY RAWLE, ESQ., MORRISTOWN, NEW JERSEY
H. T. Lindeberg, Architect

Kenneth Clark, Photographer



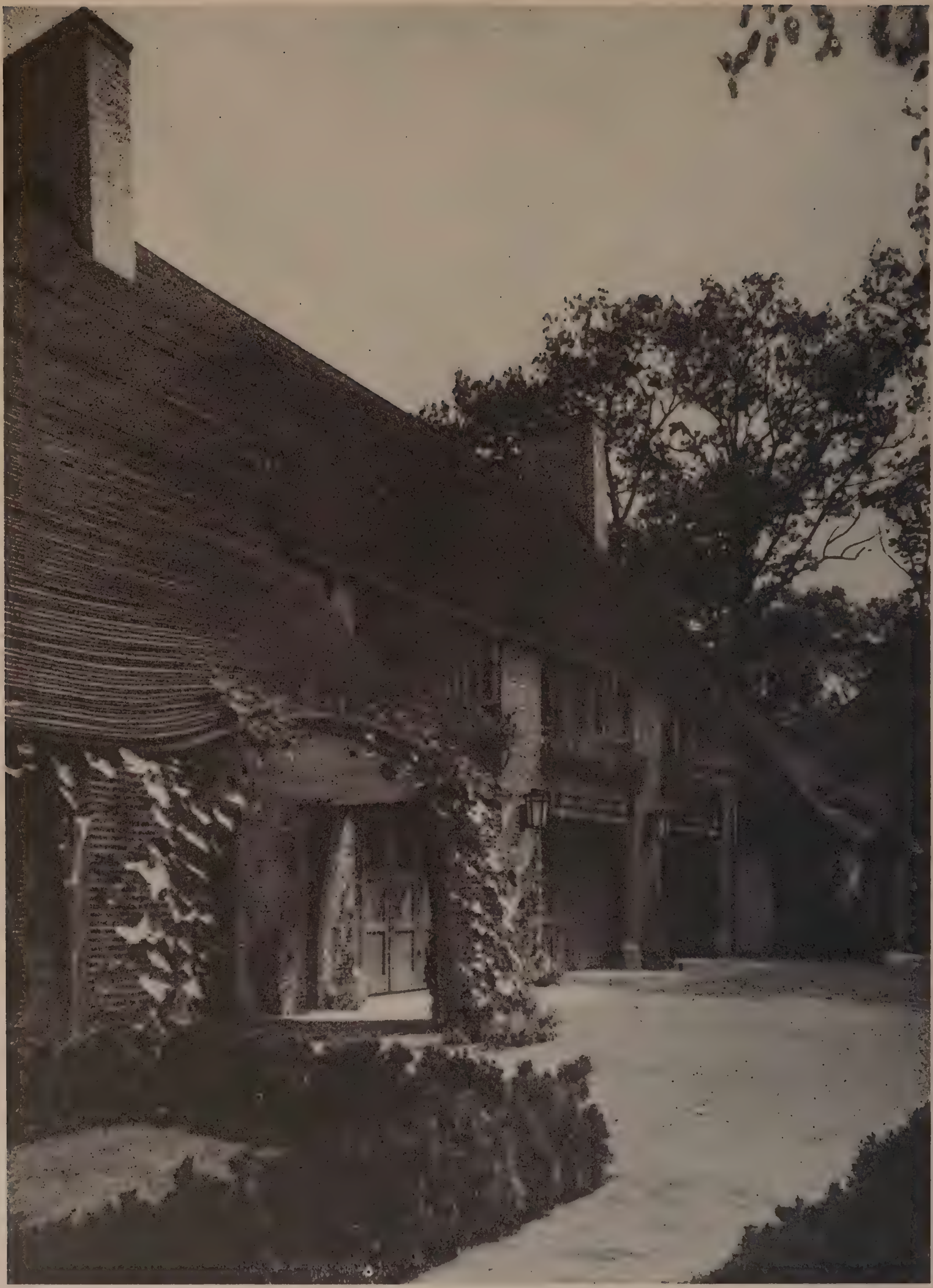
Sigurd Fischer, Photographer

ENTRANCE FRONT—RESIDENCE OF SETH THOMAS, JR., ESQ., MORRISTOWN, NEW JERSEY
H. T. Lindeberg, Architect

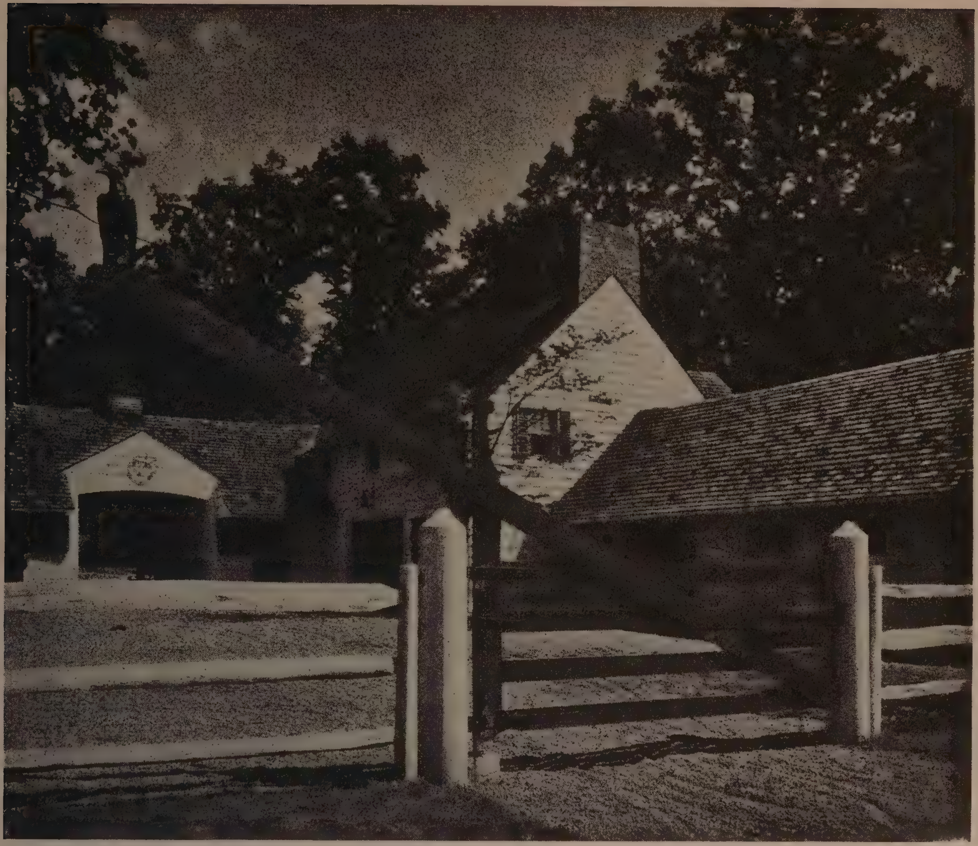


STABLE GROUP—ESTATE OF MRS. AMASA S. MATHER, CHAGRIN FALLS, OHIO

H. T. Lindeberg, Architect



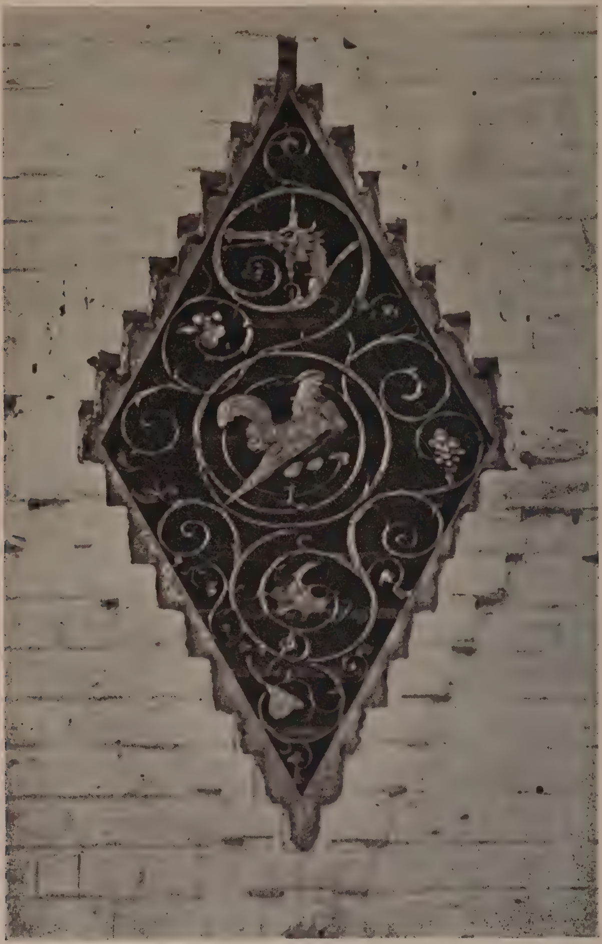
GARAGE AT LAKE FOREST, ILLINOIS
H. T. Lindeberg, Architect



Sigurd Fischer, Photographer Gateway to Stable Group
ESTATE OF SETH THOMAS, JR., ESQ., MORRISTOWN, NEW JERSEY
H. T. Lindeberg, Architect

Perhaps the place in which more architects fail than in any other is in their inability to see their work in the round; this appears to be especially difficult for the man who has done chiefly city buildings, in which only the façade need be considered, and this inability to visualize all sides of a house together is an almost vital fault. Very many photographs come in to this office of houses whose architects have designed carefully and well one elevation, and have forgotten that the camera can see two; and that the man who walks around the house will have in his mind's eye, at least for a short time, three or even four. This Lindeberg does not forget, the solidity of his design, above mentioned as apparent in one house, extends in at least a sufficient degree to all; and judging from the evidence of the photographs he has gone further and studied his houses from all angles and all distances. A visit to almost any of his houses will prove that the evidence of the camera is truthful. It need not be said that it is a practical impossibility to make every aspect of every building thrill the observer with the magic of perfect beauty, but within human limits Lindeberg has gone pretty far toward achieving this. If one is fascinated by the masses of his houses at a distance, one is equally delighted by the exquisite detail close inspection reveals; and if the colors from far appear to blend with and fit into the background, so does the texture of the walls conserve the illusion when one approaches.

Above all, in Mr. Lindeberg's work one perceives the forward-looking quality which is the hope of American architecture; he knows and uses his historic motives without being bound by them; he is neither a slave to tradition nor does he indulge in the excesses of the recently emancipated, and while he is perhaps the most "original" of our conservative group of architects, he could also be described as the one man of the modernist group who is producing work of constructive rather than of destructive value.



Detail Over Entrance
RESIDENCE OF MRS. CLYDE CARR, LAKE FOREST, ILLINOIS
H. T. Lindeberg, Architect

ANDALUSIAN GARDENS AND PATIOS

By

Mildred Stapley and Arthur Byne

Photographs and Drawings made expressly by the Authors

PART V

The Garden "del Rey Moro", Ronda.

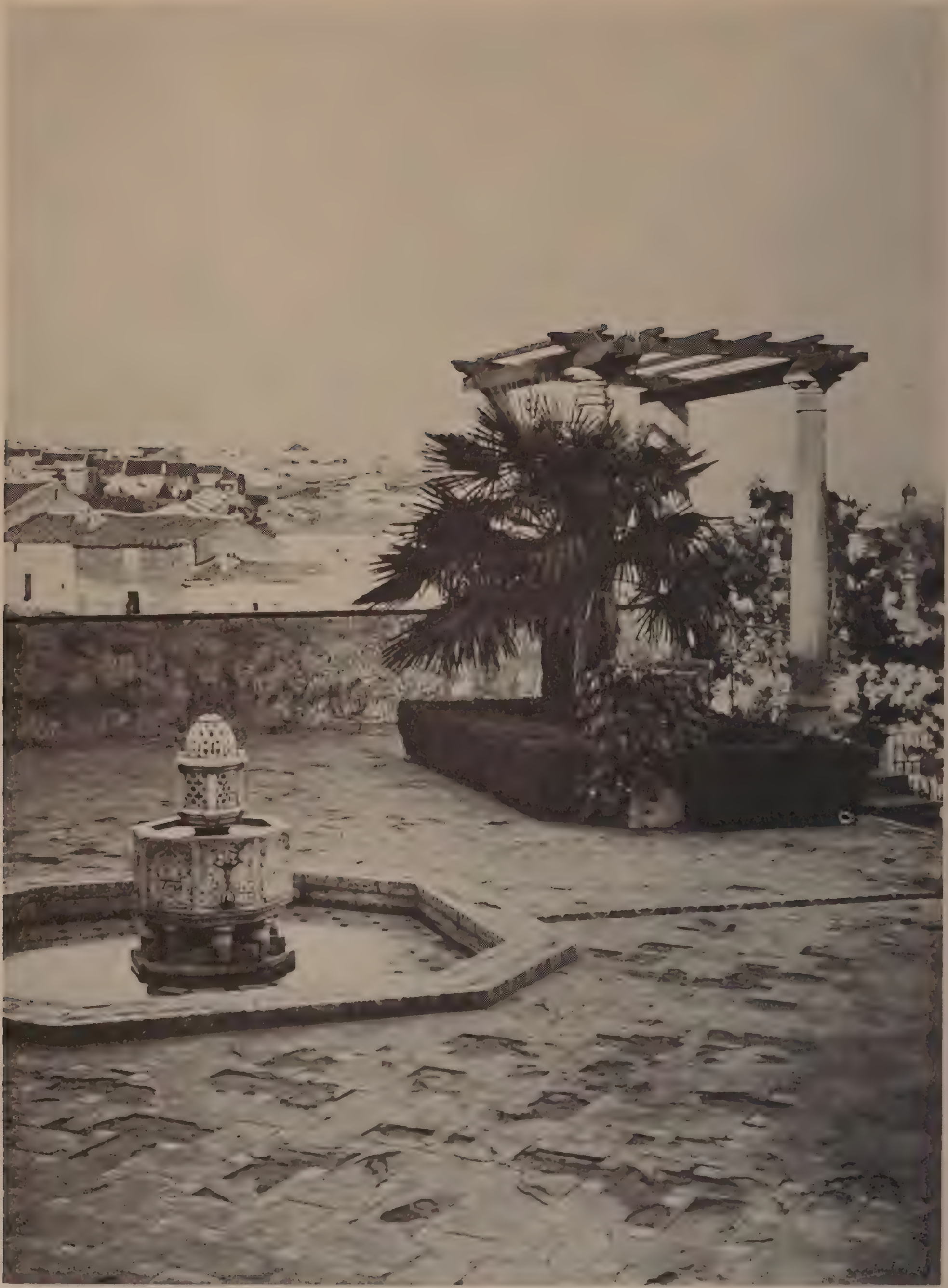
In Ronda, a few hours by rail north of Gibraltar, is a *chef d'oeuvre* in the way of a small hillside garden. The *Casa del Rey Moro* (House of the Moorish King, according to local legend) is now the property of the Duchess of Parcent, by whom the old white villa and its garden have been most admirably reclaimed.

The city of Ronda, magnificently surrounded by lofty mountain ranges, is built on an isolated ridge which is rent asunder from base to top by the deep narrow chasm of the Guadalevin River. Clinging to the south side is the primitive Moorish town; spreading out on the opposite, the more modern Christian quarter which sprang up after the city was captured from the Moors by Ferdinand and Isabella in 1485. It would be on the south side, then, that we would look for Moorish remains. The several interesting white villas along the gorge, or *tajo,* once belonged to Mohammedan nobility—even to royalty, as is popularly claimed; among their Spanish possessors are the Marques de Salvatierra, the Marques de Paradas, and the Duquesa de Parcent. Only this last is the fortunate owner of a garden. To reconstruct it the French expert Forrestier was called in. Because of the nature of the ground it is safe to assume that his layout does not vary from the original.

As seen by the drawing, the site presented great difficulties. It is a precipice rather than a hillside. Those who originally built the garden were not satisfied with merely quarrying for a foothold but wrested from the rock sufficient terrain to accommodate a neat scheme, a small garden so ingeniously arranged that one gets an impression of real amplitude. It is to the uppermost part that the modern landscape architect devoted himself, the tunneling, stepping, and terracing of the precipice down to the river bed is left as it probably was ever since the problem of securing water in case of siege was thus solved by the Rey Moro's architect. As one looks down from the garden proper these various little footholds, walled-in and planted or paved with tiles, make agreeable oases in the rocky side of the gorge.

The garden plot measures some fifty by one hundred and seventy-five feet, the house being at the highest point and to the east. This area would be insignificant elsewhere, but here, as said, is made to look spacious. Conforming to the declivity westward, three levels were created. That adjacent to the house is treated in the strictly Andalusian manner—nearly all tiled; the intermediary, as the garden proper with considerable planting; the lowest, while made to conform strictly to the topography, is composed to serve as the culmination of the composition. From the fountain of the uppermost area, a typical little four-inch open conduit, tile-lined, passes down the various levels and terminates in a pool.

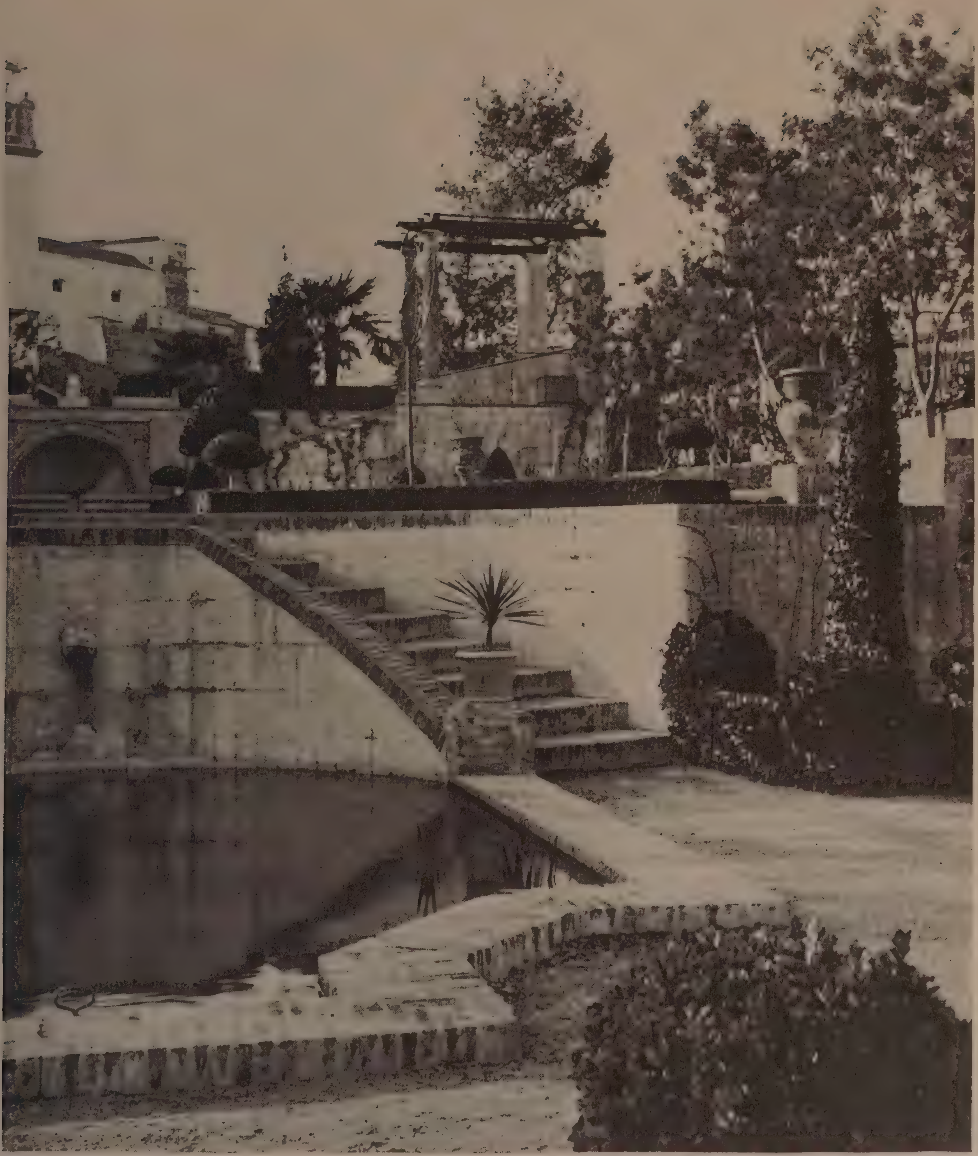
Commanding as it does not only the rest of the garden but also the white town backed by a sweeping panorama of exceptional grandeur, this uppermost level had to be provided with seats. These are of tile, their brilliant yellow and blue making a splendid color note against the dense mass of shrubbery; thus set, the rigid contour of the free-standing tile bench with back is made more agreeable. On the north side overlooking the chasm and the town is a pergola of one bay, while along the south or street wall is a continuous pergola dropping down the



The Architectural Record April, 1924

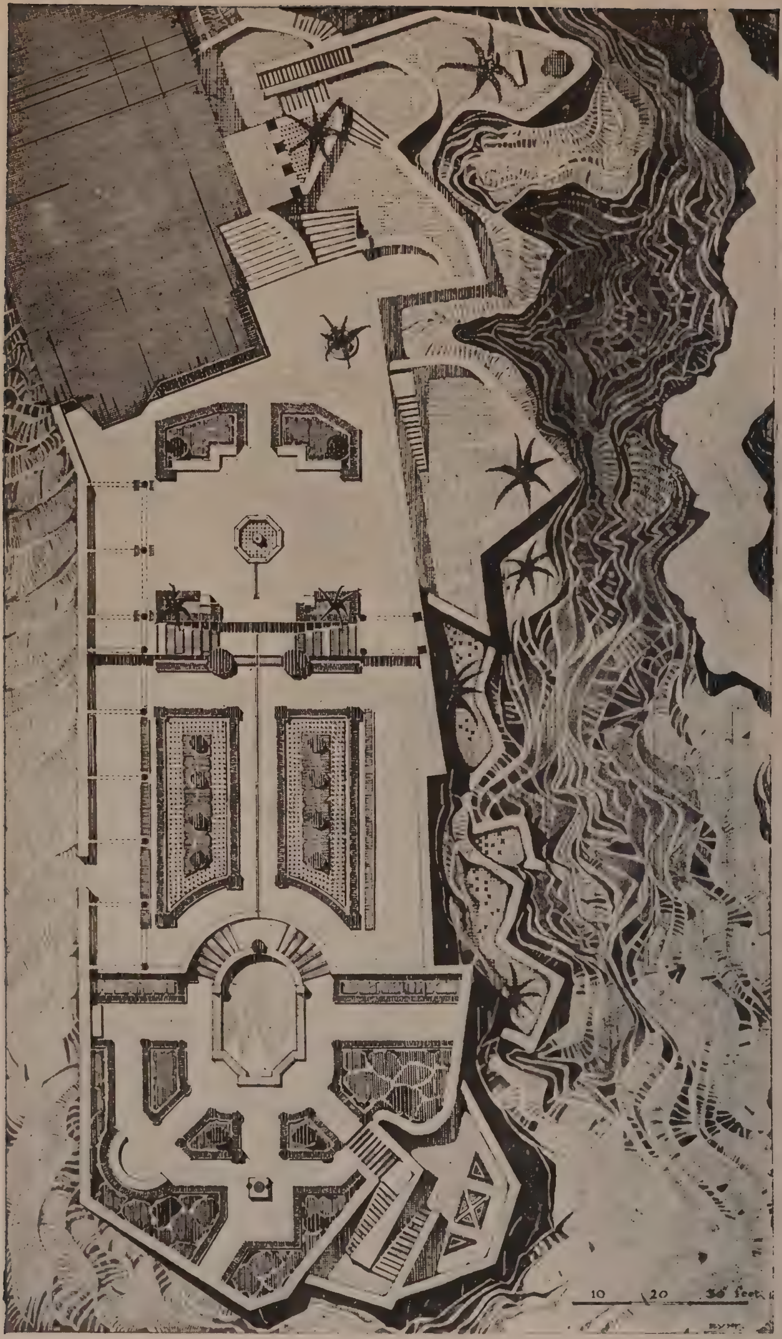
The upper terrace, commanding a view over the gorge to the town of Ronda

CASA DEL REY MORO

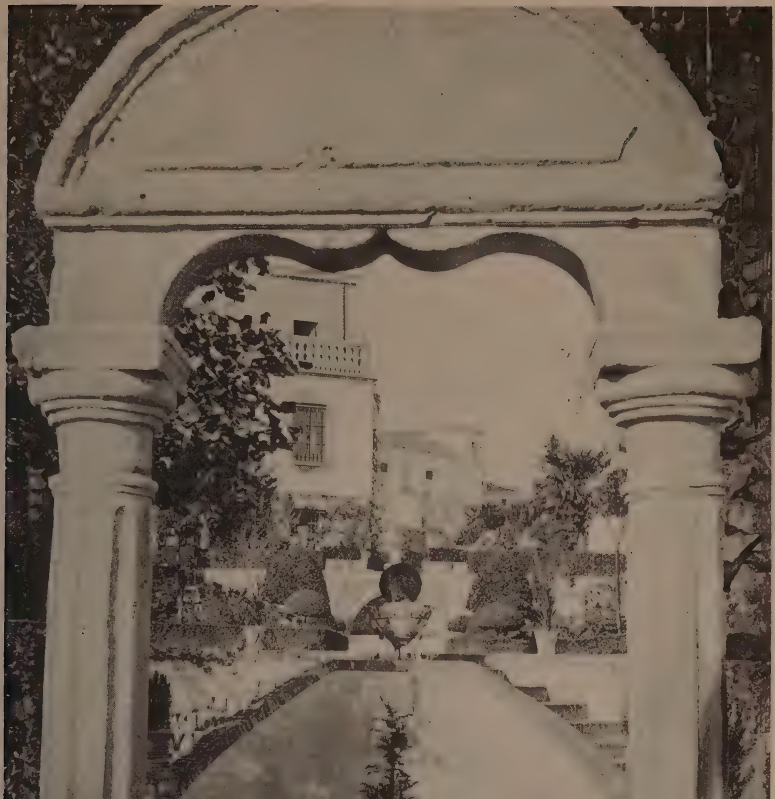


The middle garden terrace with white retaining walls and amphorae of brilliant colors

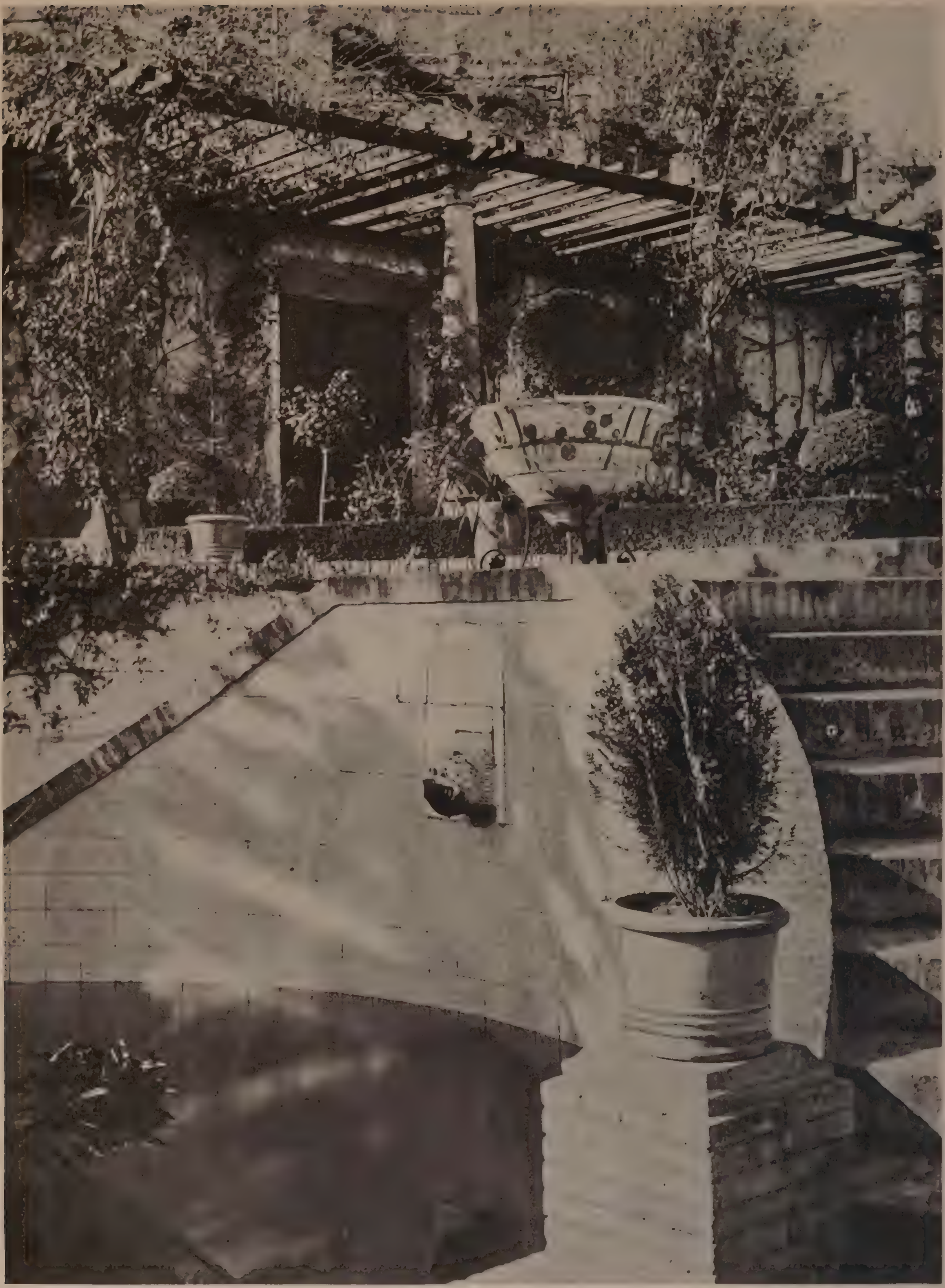
CASA DEL REY MORO



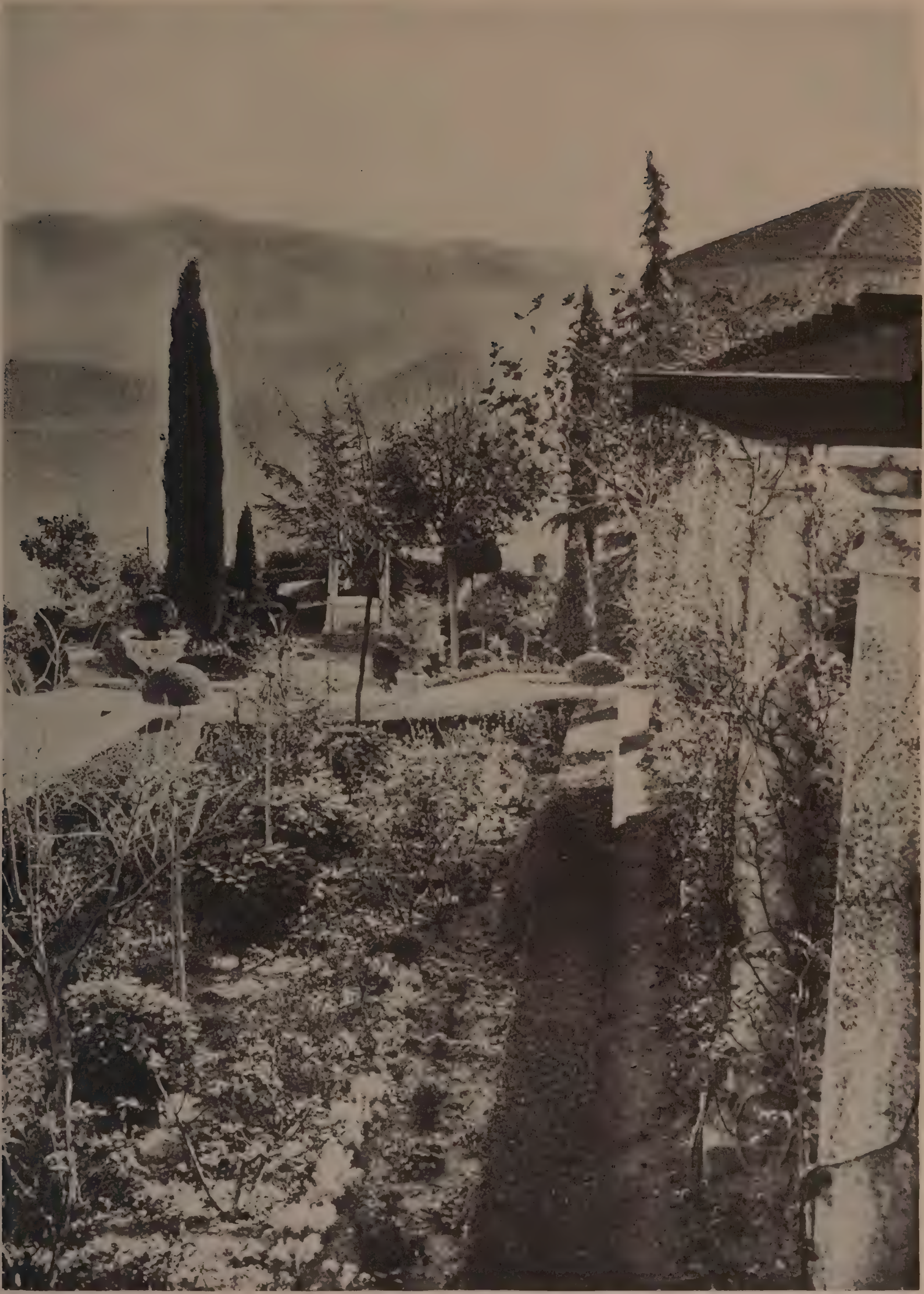
Garden plan, Villa of the Duquesa de Parcent
FORMERLY CASA DEL REY MORO, RONDA



Looking up the three garden levels towards the villa
CASA DEL REY MORO



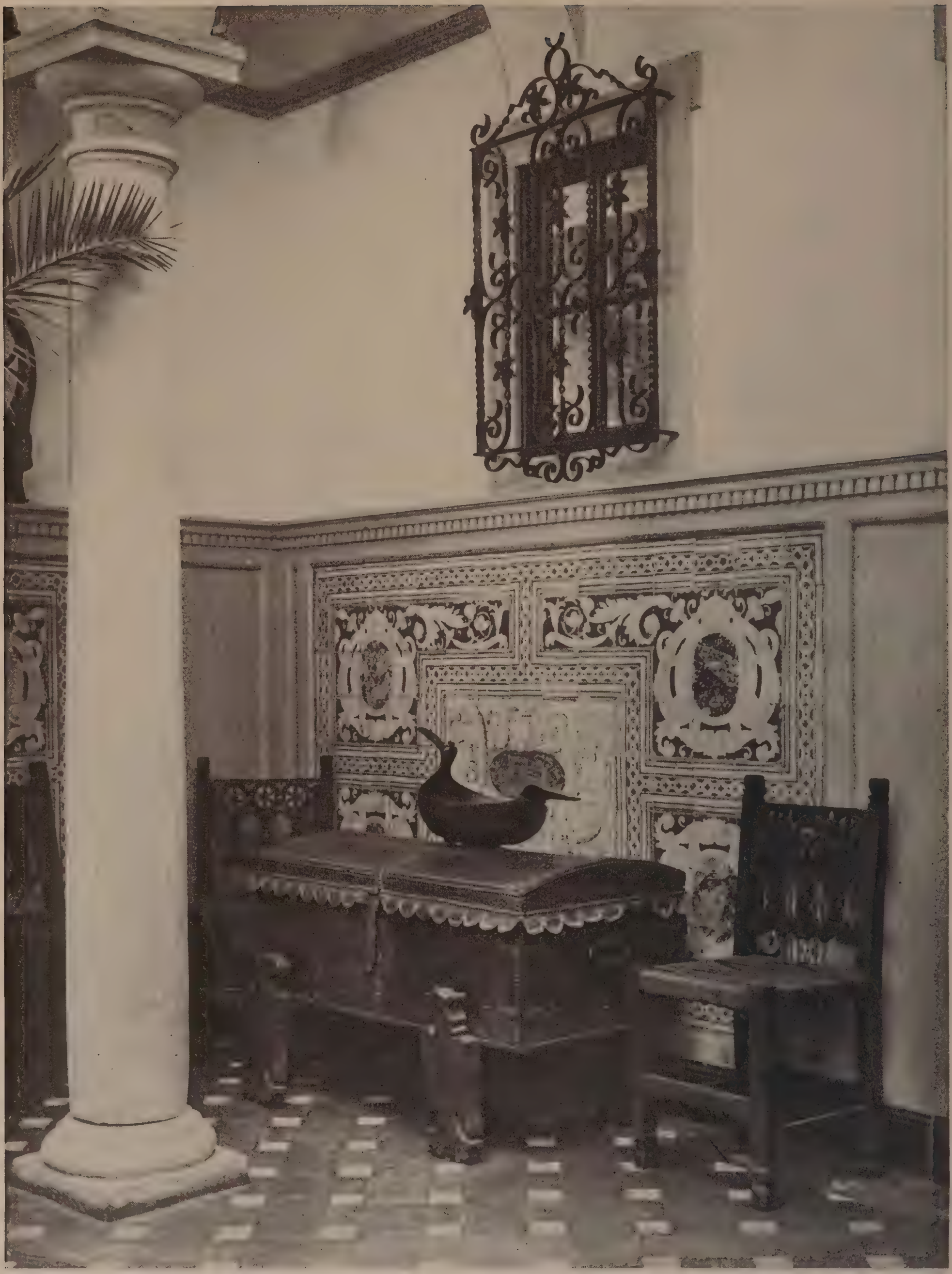
Detail of the pool, executed in glazed white tiles
CASA DEL REY MORO



The Architectural Record *April, 1924*

The lowest and least formal terrace, with free planting and gravel walks

CASA DEL REY MORO



Patio opening onto the garden
CASA DEL REY MORO

three levels and making a sheltered walk along the whole length of the garden; this arbor is supported on stone columns with coarsely carved capitals. Planting in the highest part is restricted to a few well grouped plots cleanly defined by clipped box; the rest is paved with unglazed flat bricks in basket-weave with small colored insets. The basin of the fountain, the canal, and the coping of the foliage beds, are all in polychrome; the font itself is of marble.

Seven feet below and reached by a balance stair with a grotto between is the flower garden—two sizable beds edged with box trimmed at intervals into pyramids. Rose bushes and diminutive shrubs make up the planting. The walks are of gravel. This being a circulating space, there are no seats.

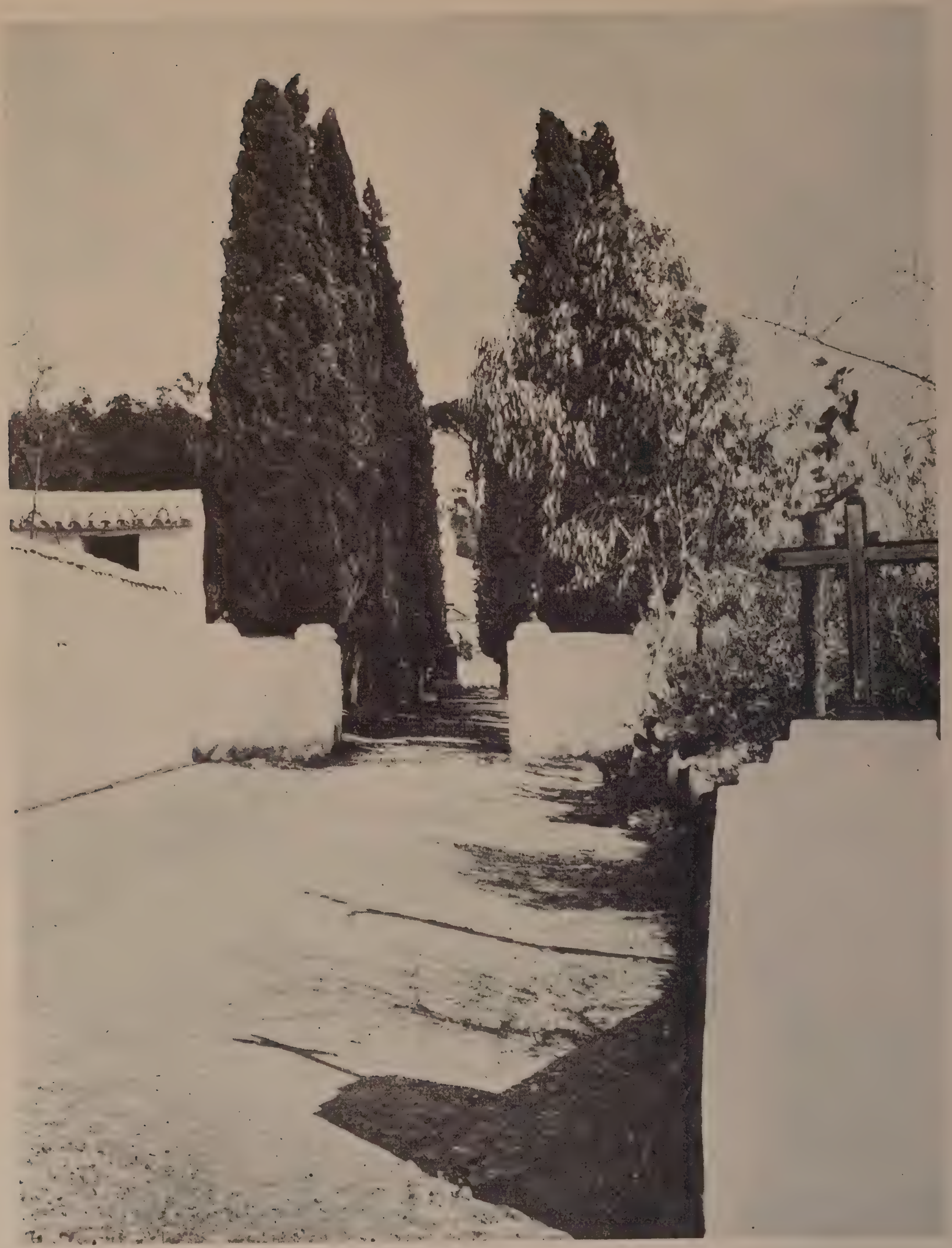
The lowest level, screened at the back by cypresses, is more secluded. It, too, is reached by a balance stair, but here circular and embracing a tile-lined pool. The paths that radiate from here form with their various termini the rest of the scheme. The well-head placed on the main axis came from a Renaissance palace. Well, exedras, cypresses—all are reminiscent of Italy yet adjust themselves admirably to the topical treatment of the upper parts of the scheme.

To fully appreciate this charming little garden one must keep the designer's problem in mind; his available area was very reduced; one side was bounded by a gorge, the other three by a congested semi-Moorish town; breathing space, privacy, and an impression of perspective and distance had to be secured, hence the extreme motivation. More highly developed in plan than the average Andalusian garden, it instantly announces that the designer could not wholly reconcile himself to traditional Andalusian simplicity. His French sense of design had to assert itself. Yet aside from the pergola and exedra, in favor of which tradition may well be ignored at times, all the embellishment is oriental—solid parapets instead of the balustrade, low pools instead of the raised fountain, brick and glazed tile instead of marble, areas of tiled pavement instead of grass, and vegetation dwarfed and restrained instead of natural. The architect has, one may say, carried the Andalusian tradition forward into the twentieth century, modernizing it for the needs of a twentieth-century cosmopolitan family.

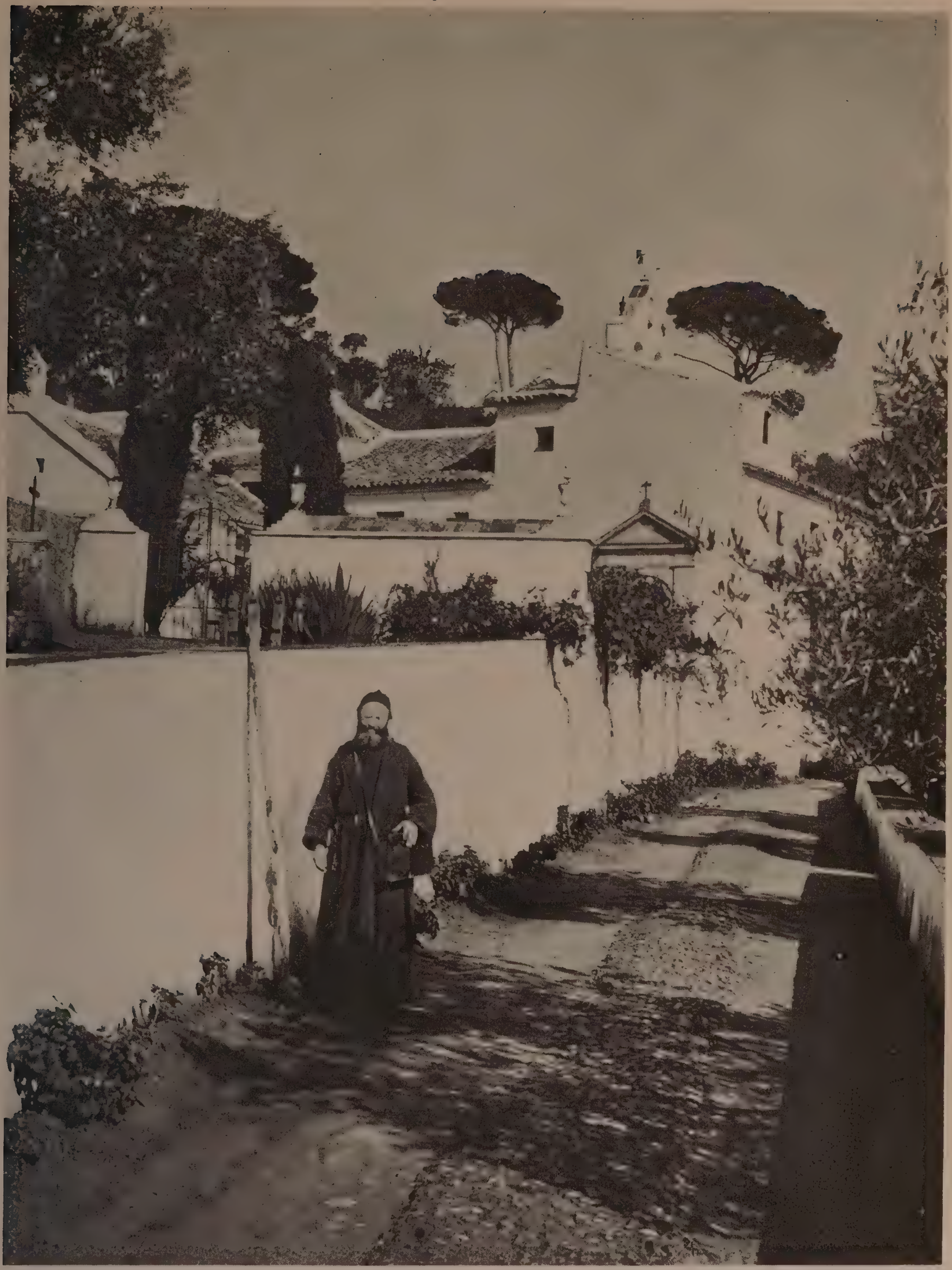
Las Ermitas, Sierra de Cordova

We have mentioned Cordova, the city, as a natural region to look for flat gardens; but to the west of the town, mounting into the Sierra de Cordova where once stood fine Moorish villas and gardens, are a few hillside examples of interest. One of these, *El Convento Ermitaño,* we illustrate. It occupies a site favored by hermits ever since the remote introduction of Christianity into Spain. This high-lying convent (in Spanish, convent and monastery are synonymous) is inhabited by a dozen old monks, each living separately in his little white *casita* and keeping his hillside patch of green in order. It is the layout of these individual quarters that is specially attractive—all white stucco against which the simple planting is very effective. The well-cared-for slopes are covered with luxuriant olive trees and in the gardens proper are tall cypresses and stone pines, which make the various small hermitages appear all the more diminutive and homelike.

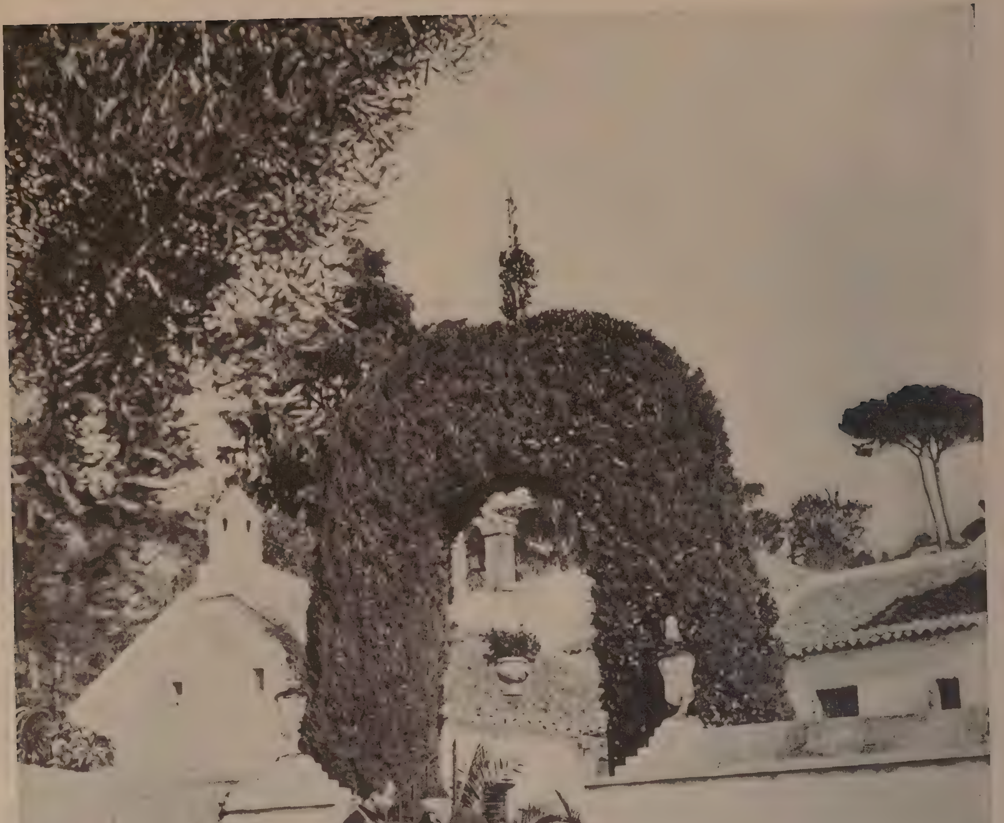
On the return to Cordova one may visit the *Quinta de Arrizafa,* supposed once to have been an estate of Abderrhaman, first of the great caliphs. Mediocre as to garden craft, it is interesting for its extraordinary prodigality of flowers; there is also a famous aviary of pheasants and fighting cocks.



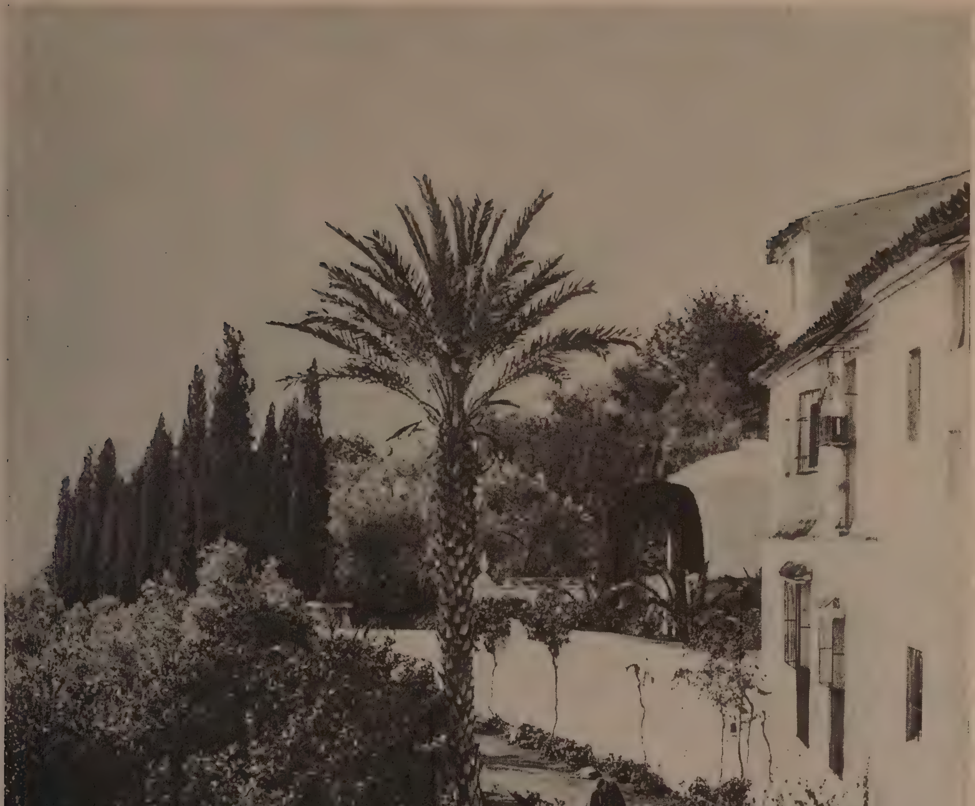
Entrance to the monastery in the Sierra de Cordova
LAS ERMITAS (Hermitages)



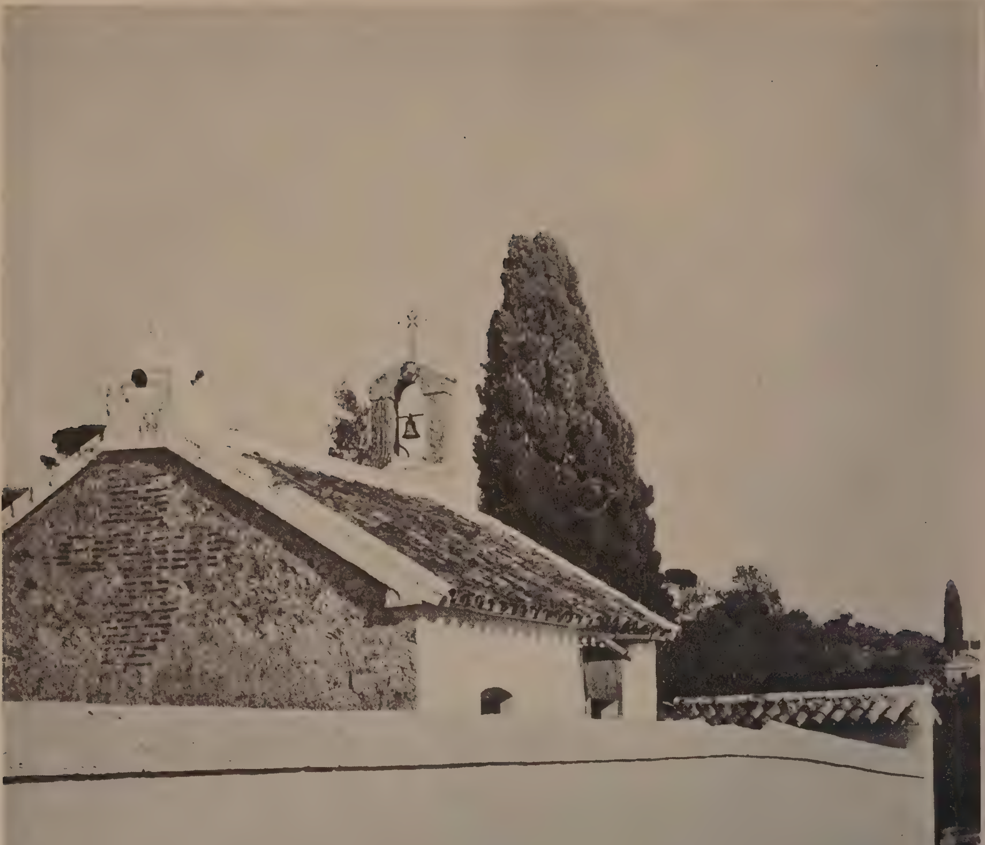
The monastery group of chapel and separate *casitas,* a study in green and white
LAS ERMITAS



Entrance to the chapel forecourt through an arch of cypresses
LAS ERMITAS

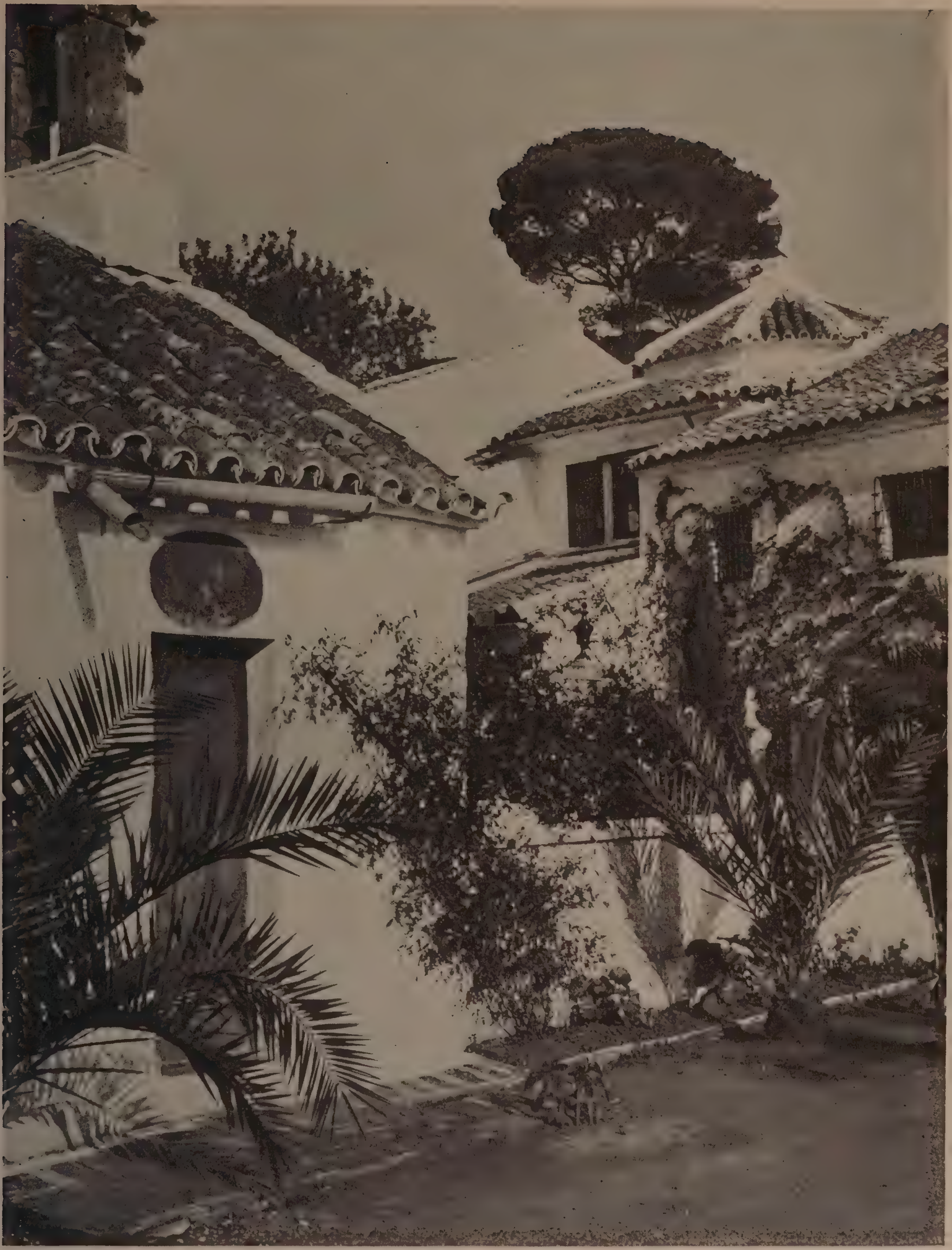


A hillside of orange and olive trees terraced with white walls
LAS ERMITAS



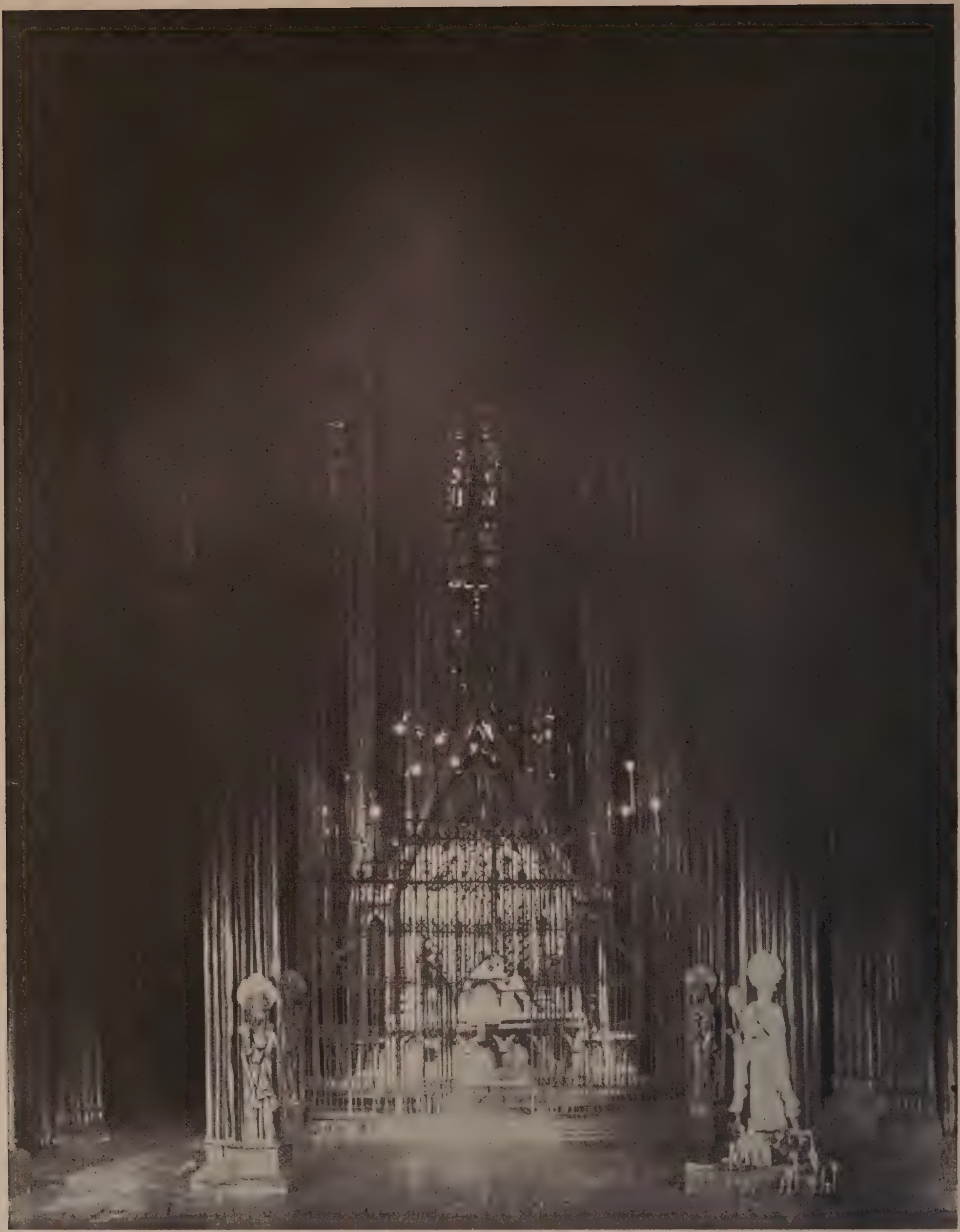
Each structure and garden is surrounded by a high white wall

LAS ERMITAS



Where each hermit is responsible for his own garden plot

LAS ERMITAS



The Architectural Record *Francis Bruguiere, Photographer*

THE MIRACLE

General view of the chancel, altar, and rood screen, as seen from the center of the auditorium

A THEATRE TRANSFORMED

Being a Description of the Permanent Setting by Norman-Bel Geddes for Max Reinhardt's Spectacle, The Miracle

by

CLAUDE BRAGDON

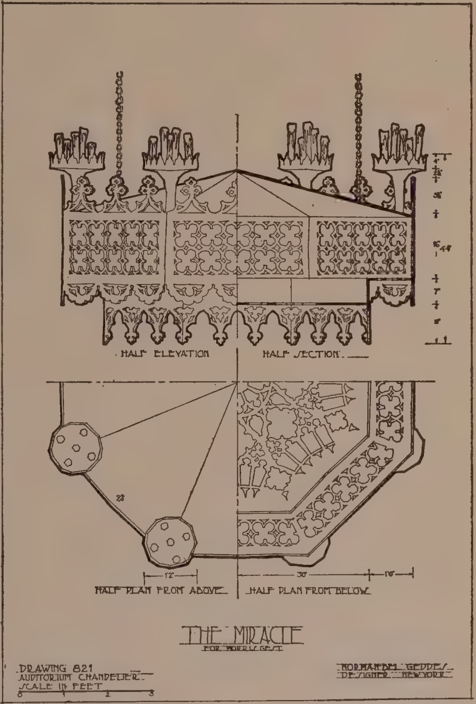
IN THE September, 1922, issue of THE ARCHITECTURAL RECORD I described the "prosceniumless" theatre of Mr. Norman-Bel Geddes, and commented on its merits for certain kinds of dramatic representations. This theatre has not been built, but Mr. Geddes was able to realize a few of its characteristic features in the transformation of the interior of the Century Theatre (New York) for the production of *The Miracle* of Max Reinhardt—himself one of the earliest advocates of the elimination of the "picture frame."

Into a discussion of *The Miracle* I need not enter, and of Mr. Geddes' part therein—he designed the scenery, costumes, properties—I shall confine myself to a single aspect: his conversion of an immense auditorium, New Yorky, Beaux-Arty to the last degree, into the semblance of its polar opposite, a mediaeval cathedral, recreating its atmosphere and recapturing something of its mood of mystical sadness.

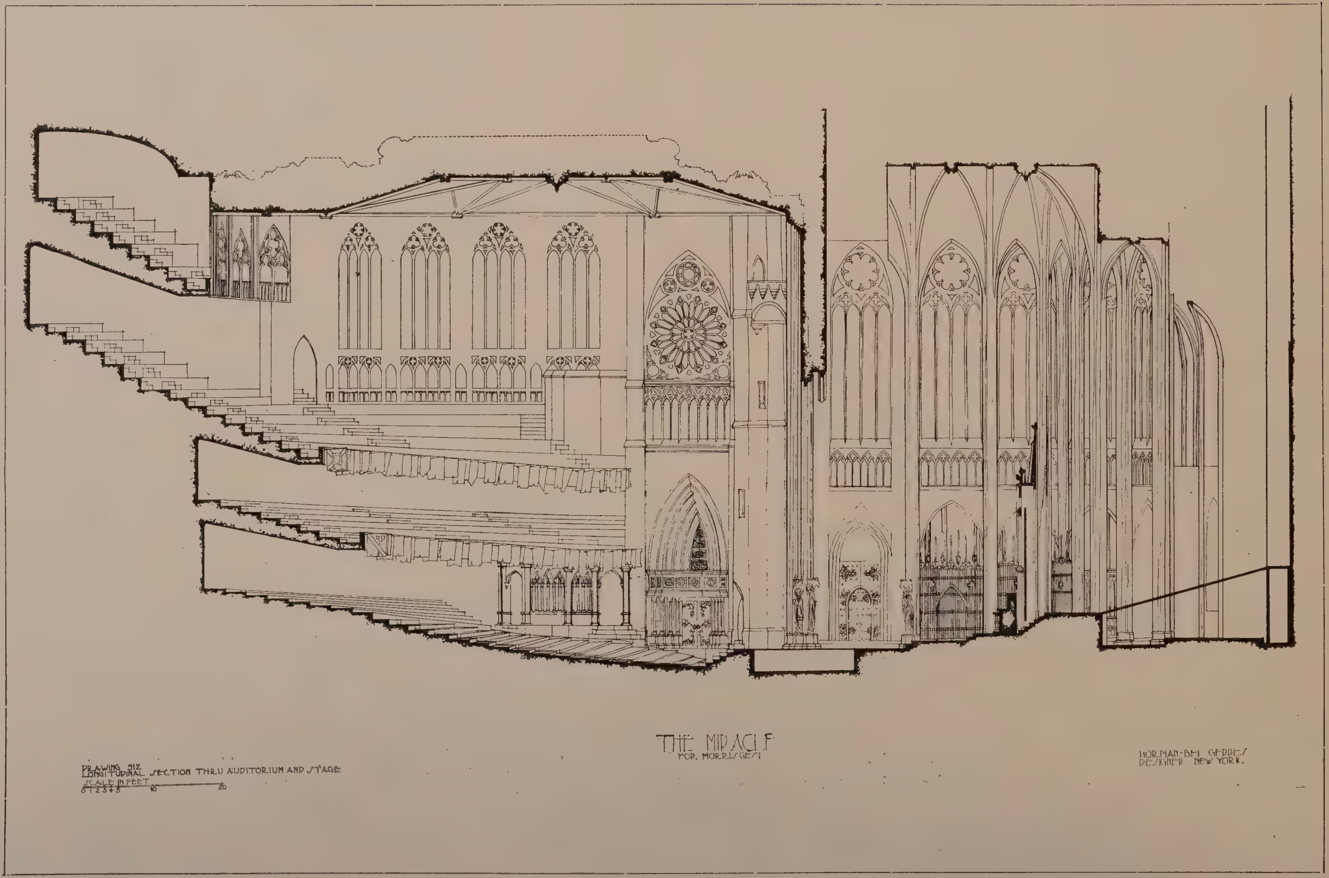
The whole thing cost an unconscionable amount of money: more than it could possibly be worth, either from the standpoint of art or of economics, but then, "what a gesture!"—as Cyrano said when he threw away his purse.

The difficulties, natural and artificial, in the undertaking were enormous, and might have daunted anyone less ardent and intrepid. First among these may be mentioned the *pace* at which the work had to proceed, each lapsed minute ticking off lost dollars on the twin dials of Rental and Overhead. Then there was the imposed necessity of leaving everything intact, since the contract called for the return of the theatre to the owners in its original condition — an achievement analogous to changing the coiffure of a lady without, so to speak, disturbing a hair of her head. Furthermore, a new and different lighting system had to be devised and installed, not for the stage alone, but for the entire auditorium.

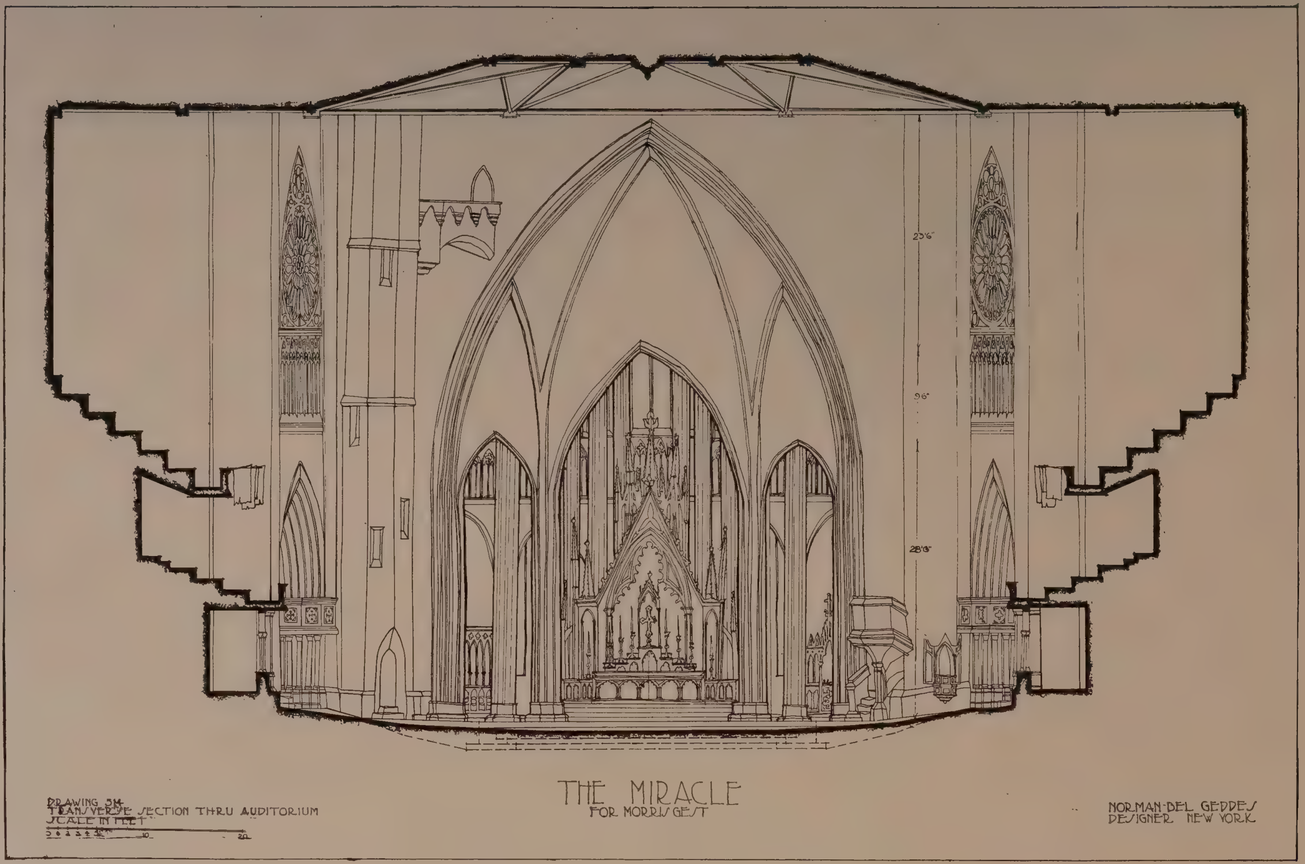
These were all practical problems, re-



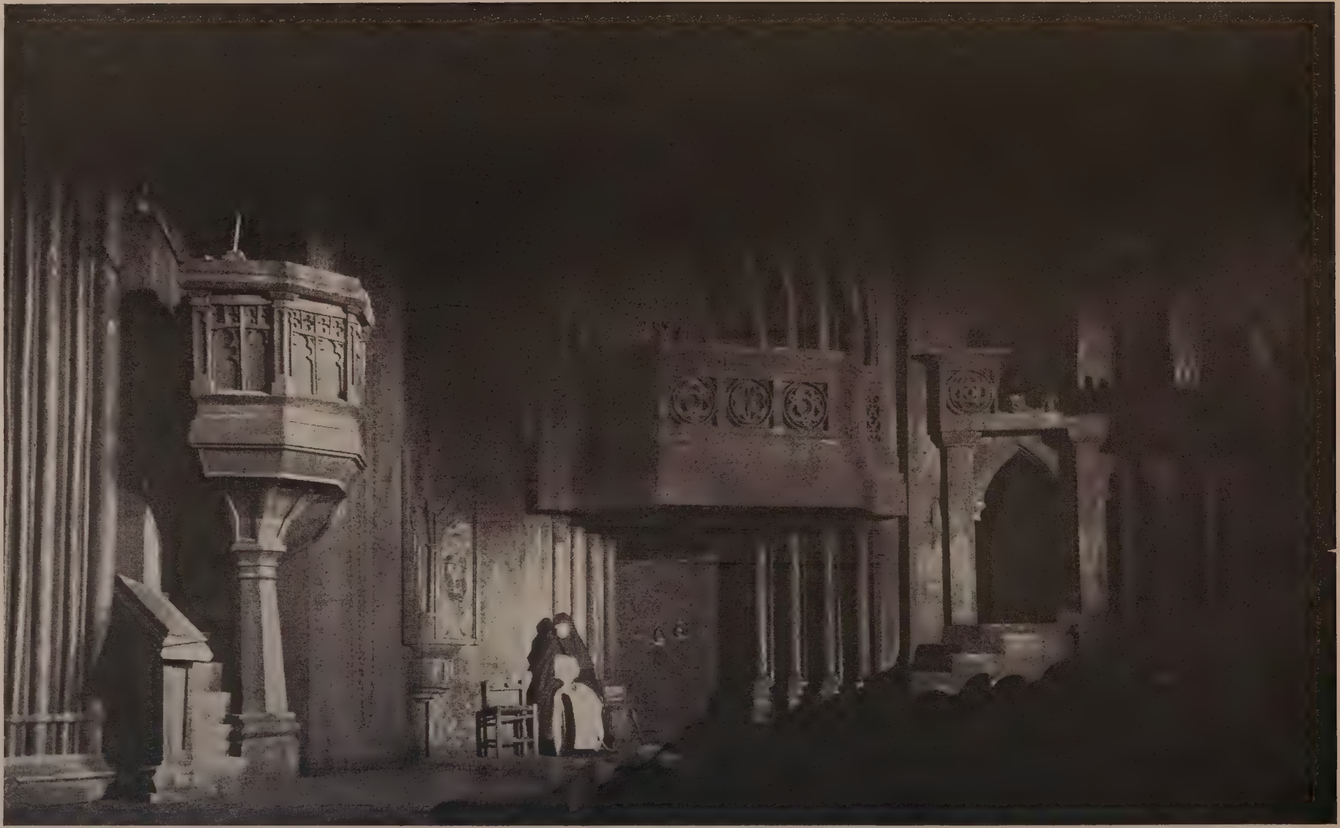
One of the auditorium electroliers. All of the light is downward, leaving the upper part of the theatre in deepest gloom



Longitudinal section of The Miracle setting. The stage is illuminated by lamps concealed in the columns and between the banners of the balcony rails. The chief electrician sits in the gallery, and directs the lighting by telephone



Transverse section of The Miracle setting. The full height of the proscenium opening is utilized, and no curtain is used. Every effort has been made to bring stage and auditorium into such complete coördination that the spectators shall feel themselves also participators in the spectacle



The Architectural Record *Francis Bruguiere, Photographer*

The pulpit, the transept doors, and the entrance to the cloisters. This photograph shows by what gradations the auditorium is united with the stage

Francis Bruguiere, Photographer

One of the chapels of the chancel

quiring only technical adroitness; the great and essential difficulty was to adjust a Gothic scheme, its forms, configurations and proportions, to areas and openings preëstablished by other and different conditions, and pre-determined by the architecture of the Renaissance.

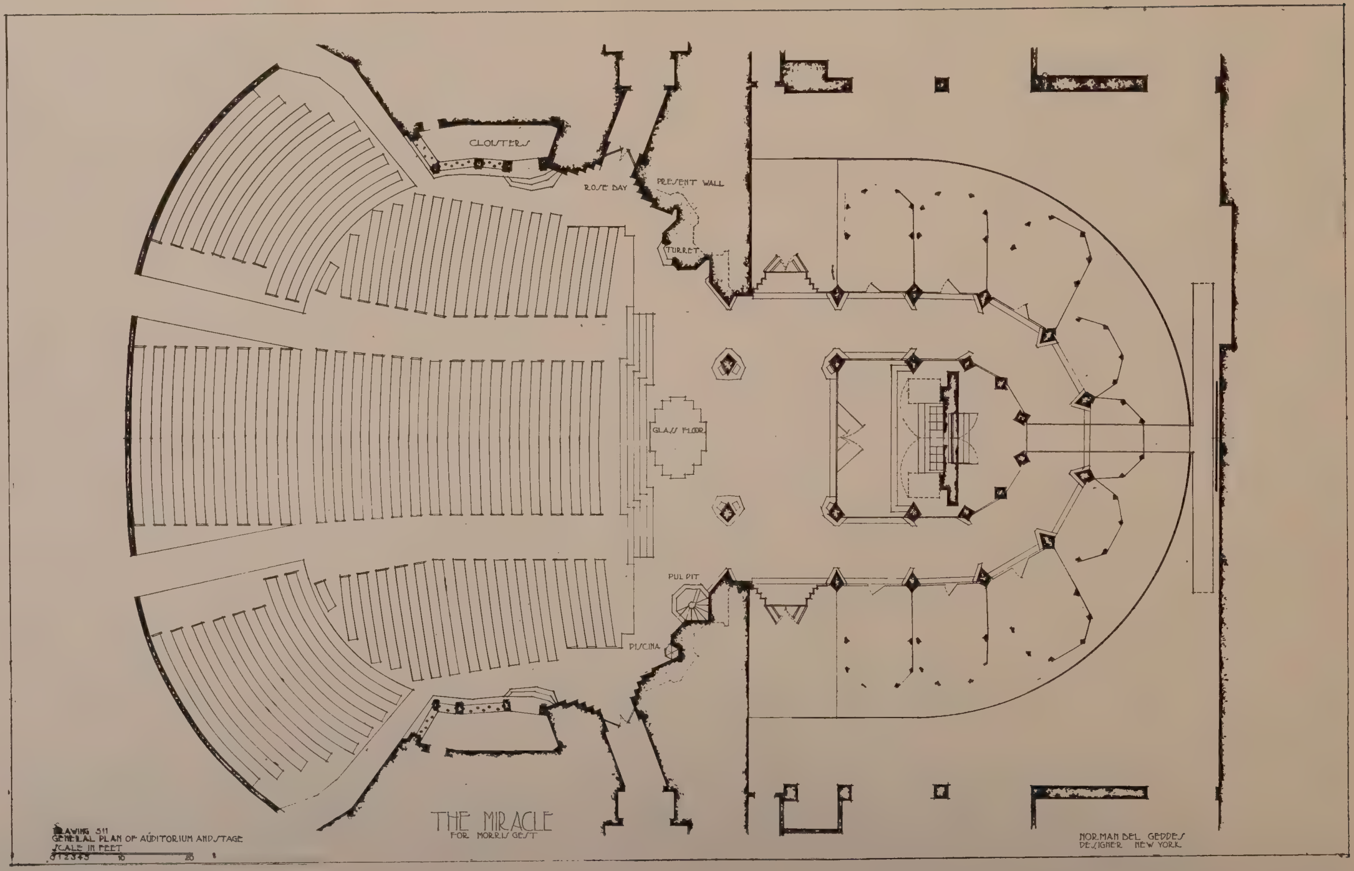
The apparent ease with which Mr. Geddes effected this adjustment—the obviousness and inevitability of his solution—indicates the possession by him of a power of creative imagination which should not pass unrecognized and unrecorded, for the reason that its manifestation is so rare.

Drawings and photographs can convey but a faint idea of the impression this interior makes on the beholder, because they leave out two powerful factors, color and light. So for the benefit of those readers who must depend only upon the accompanying illustrations, I shall try to describe the *achieved effect.*

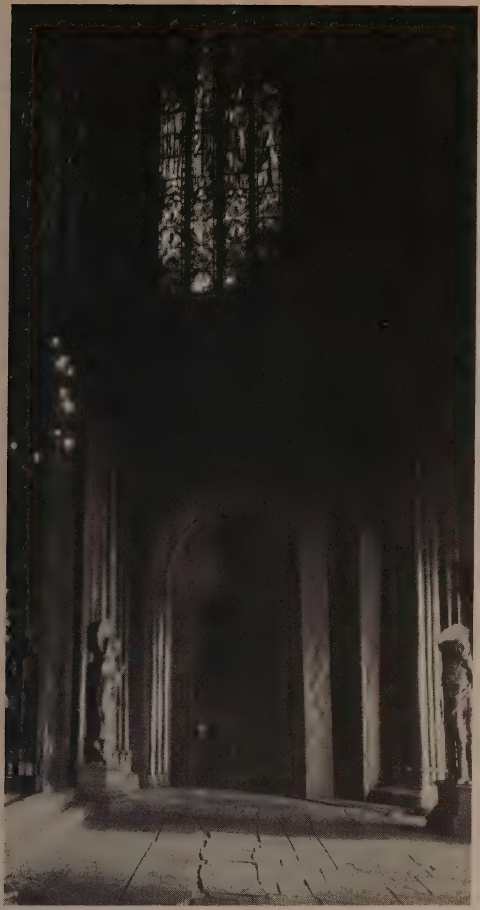
One's first sensations upon entering are of strangeness and dimness. What illumination there is, comes from a sort of planetary system of circular chandeliers, of which the largest forms, as it were, the central sun. The light from these, tempered by passage through a grisaille medium, shines only downward, so that one looks up into utter darkness; though during certain episodes of the spectacle this darkness is star spangled—"thick inlaid with patines of bright gold."

The auditorium has become the interior of a great cathedral of which the raised chancel corresponds to the stage. The aisles have been widened, paved with slate, and each row of orchestra chairs terminates in a carved pew-end of Gothic design. There is no proscenium in the ordinary meaning of the word, the chancel walls returning at right angles into what corresponds to the transepts, with a high, ornate pulpit on one side, and on the other a stair turret pierced at intervals by windows, and entered by a narrow door. What were the proscenium boxes have become doorways, deeply recessed, crowned by pointed arches, and overhung by balconies. Next come the cloisters, their delicate arcades thrown into silhouette by concealed lights which are made to flicker, like candles blown in the wind. Far aloft on either side are the clerestory windows, revealed only by the glimmer of their reds, blues and purples through the all-enveloping gloom.

The balcony rails, necessary, but not, so to speak, in the picture, are cleverly camouflaged by means of a multitude of heraldic flags, such as used to be displayed in churches, placed at right angles to the face of the balcony. They also serve the



General ground floor plan of The Miracle setting, uniting stage and auditorium by the elimination of the orchestra pit and the proscenium "picture frame"



Francis Bruguiere, Photographer

Chancel arch and window

purpose of masking the spot-lights used for illuminating the stage.

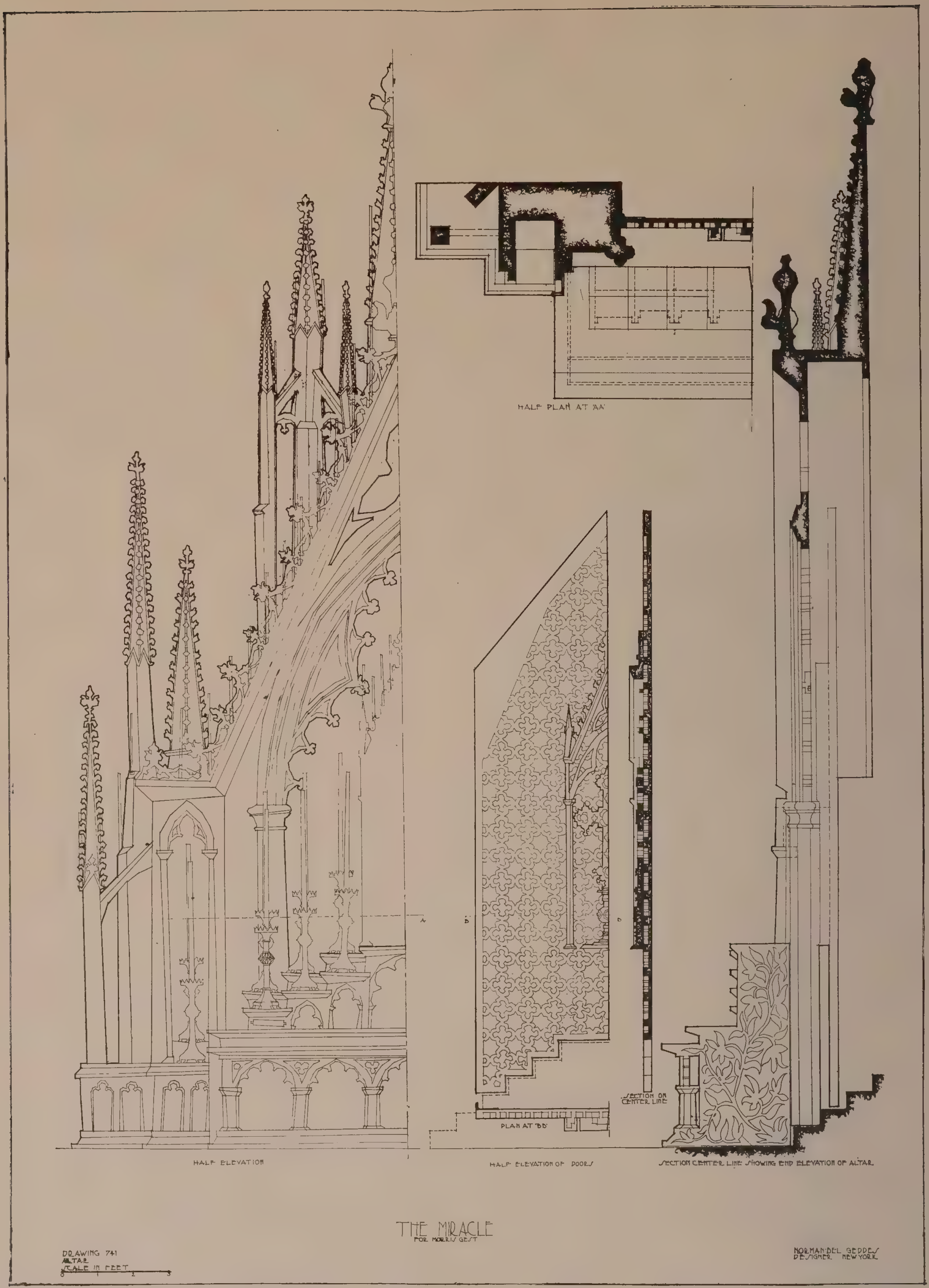
The chancel—which is the stage—extends mysteriously backward from the proscenium wall and terminates in a semicircular apse. The effect is of a forest of slender, reed-like piers, flung far upward, their bases illuminated by the yellow glow of the candles on the altar and wrought iron rood-screen, their shafts dimly defined against the celestial blues and violets of the apsial windows, their summits vanishing in the vaulted darkness far overhead.

This "permanent set" is a thing powerfully imagined and completely achieved; it all looks *real,* being three dimensional, but it is nevertheless conceived in the spirit of the painter rather than that of the architect. Mr. Geddes' Gothic will not stand rigid analysis, either from the standpoint of style or structure, but he has caught the *spirit* of the style and recreated the mediaeval mood more truly, perhaps, than the most accomplished architect could have done. Though his columns are of pipe-stem frailty; his vaults, varnished mosquito wire; his glass, dyed canvas; and his iron but wood, he creates an impression of solidity and immensity by reason of his command of that mysterious and impalpable medium, light, an angel at the elbow of every architect, of which he is heedlessly unaware.

The achieved effect is due, in large part, to the color and texture of *surfaces,* for it is not enough that light be rich and of the right intensity; the receiving surface must be of a certain richness too. For this the wood was covered with plaster composition mixed with paint, and while the whole was in a plastic condition it was worked over with a trowel, yielding a rough surface, irregularly dark and light.

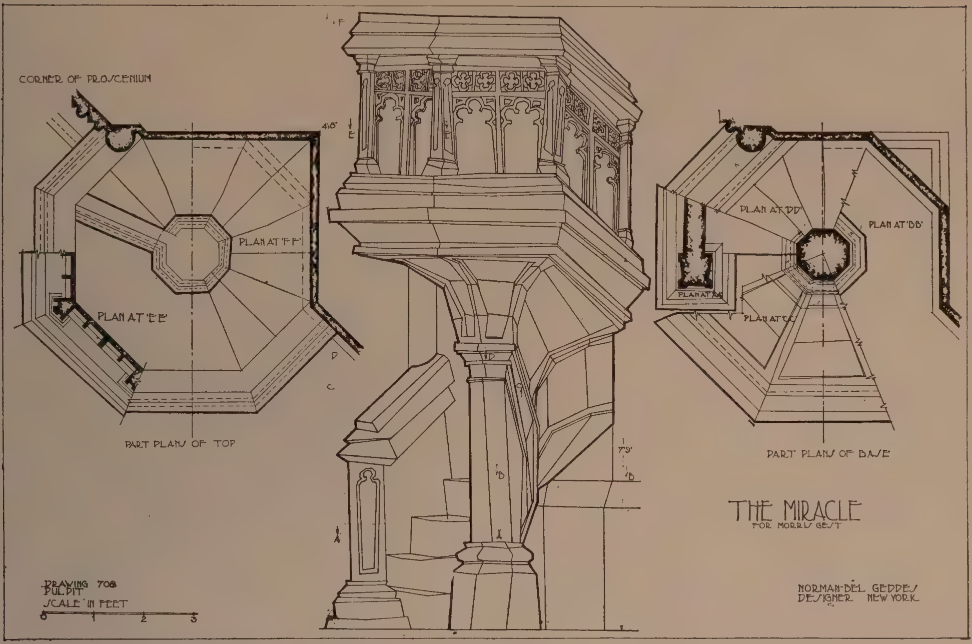
But of everything that meets the eye, the windows are perhaps the most moving, the most truly "musical." Though made only of scene-painter's canvas, dyed with analine of different colors, with the lead lines opaqued, they produce a total impression superior to that of any modern church I can now call to mind. How is this possible, and why? Perhaps it is because to their creator light is an emotional experience, instead of just a convenience to see things by: and color a possession more precious than fine gold, not to be stupidly squandered or arrogantly displayed, but reverently revealed, in its right setting, neither too much nor too little, too bright or too dim, too warm or too cold.

It is a well known fact that mediaeval Gothic architecture abounded in irregularities of all sorts, asymmetries, crowns, leans, bends and the like, which modern practitioners of the style do not strive to imitate or reproduce, but often *to correct.* But it would seem that the old fellows knew their business best, confusing the sense in order the better to satisfy



The Architectural Record **April, 1924**

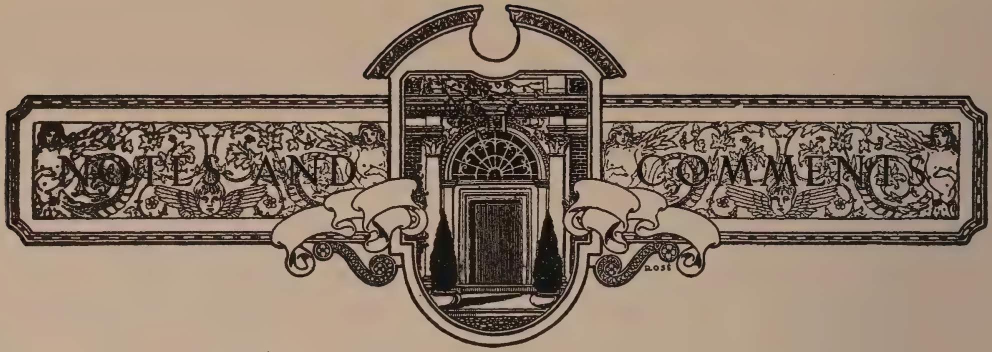
The altar, which is the center and focus of the entire production. In certain scenes the altar, by the swinging back of two great doors, transforms itself into an arched portal



The pulpit, illustrating the exaggeration employed throughout the production in order to give it a character not associated with modern building

the soul. Mr. Geddes has been at some pains to achieve the same result by the same means: his shafts lean, his mouldings waver, his interspaces vary from one another in ways scandalizing to the engineer and confusing to the craftsman, but who can doubt, in view of the achieved result, but that they are wrong and he right?

The Miracle is not dramatically important, being a more or less incoherent amalgam of religious ceremonial, slow pantomime, and circusy stunts. What makes it deeply felt and vividly remembered is chiefly the over-arching and enveloping beauty of the permanent setting, which, uniting stage and auditorium, actor and audience, induces an unaccustomed mood in the spectator, and suggests all sorts of new possibilities of development in the new art of the theatre.



NOTES AND COMMENTS

THE EXHIBITION OF THE SOCIETY OF LANDSCAPE ARCHITECTS IN BOSTON, FEBRUARY 19 TO MARCH 1, 1924

There has been this year, in Boston, a departure from the custom that has prevailed for several seasons past, and as a consequence the Exhibition of the Boston Society of Landscape Architects was not given in association with that of the Boston Society of Architects and the Architectural Club, but was instead a separate showing in the Horticultural Building.

Whatever the reason for the departure, it has in some sense justified itself—and the members of the Society of Landscape Architects have undeniably benefited by the greater freedom thus allowed them in the presentation of their material—and the greater amount of space bestowed upon the work of the various exhibitors.

In addition to the work of their own members, a considerable amount of space was given to a showing of the works of the School of Landscape Architecture at Harvard, The Cambridge School of Domestic Architecture and Landscape Architecture, and the Lowthorpe School of Landscape Architecture, Gardening, and Horticulture for Women, at Groton, Mass. The first two of these schools made a brave showing of carefully rendered plans of large scale problems, much after the fashions of the Paris Ateliers, accompanied by a certain number of sections, sketch details and planting plans. The Lowthorpe School appears to be so fortunate as to be able to use the spacious grounds surrounding the old house that is its home as a sort of laboratory, in which it has been possible to carry out many of the problems of planting and design in a practical and successful fashion.

There were also shown to excellent advantage a number of the beautiful photographic views that were made a few years ago under the direction of the American Society of Landscape Architects, from a carefully selected list of the work of its members, and made into a travelling exhibition that was shown in a number of places under the direction of the American Federation of Arts.

As a whole, the exhibition fell naturally into three groups of designs. There was, first, the section showing various city and town planning projects now under way. These exhibits were mostly in the line of large plans, with a few accompanying views of projected or partially completed details, and some models, or photographs of models. The rest of the exhibition divided itself easily into large schemes of naturalistic or park-like arrangements, or the smaller and more artificial planning of gardens or plantings around small suburban dwellings. Of these two divisions, the former seems to be the more uniformly interesting and successful.

In the Town Planning group were a number of exhibits by Olmsted Bros., Arthur A. Shurtleff, John Nolen and Arthur C. Comey. The Olmsteds showed the layout of the Palos Verdes Estates, a large new development near Los Angeles, California, now under way,—and a number of parks, including Warinanco Park at Elizabeth, N. J., Chickasaw Park at Louisville, Ky., and the new Colony Hills residential development at Springfield, Mass. They also showed three large private club estates, Yeamans Hall Club, near Charleston, S. C.; and two island treatments, at Gilson Island, Md., and a country club in Florida.

A few gardens, near or about private dwellings, were also shown by this firm,—including views of a formal water and grass *allée* in the Warren Bicknell place in Cleveland, after a marked Italian style; the more English small garden on the estate of Henry G. Lapham in Brookline, Mass., and some expansive vistas around Mr. Charles A.

Platt's house for Richard M. Garlich at Youngstown, Ohio.

An interesting and instructive group of contrasting photographs, taken about the Boston Park System, recorded the appearance of these places as they were in 1892, when the park work was begun, and also in their now more familiar form. A model for the large estate of Loren D. Towle at Newton was also exhibited.

Mr. John Nolen showed the town plans for Westminster, at Erie, Pa., North Adams, Mass., an interesting preliminary study for Clewiston, Florida, and the new "Babson Park" developments at Wellesley, undertaken as an arbitrary real estate, business college and social community.

Mr. Arthur Shurtleff showed a large number of projects, schemes for the Town of Norwood, and cities of Fall River and Newton, a study for the "Plaza" at Bridgeport, Conn., as well as for the housing section of the same place,—and the arrangement of the housing for the Draper Corporation at Hopedale, Mass. A great deal of his work is concerned with the development of Boston and its environs, including an important and difficult study for linking up now existing streets into practical circumferential thoroughfares about the business center of the city and in its suburbs. Many other plans are for city parkways,—in South Boston, Columbus Park on the Strandway, the Zoological and Rose Gardens at Franklin Park, and other work for the Boston and Metropolitan Park Commissions. A number of private planting schemes by the same designer were also shown, one of the most interesting being a much-terraced Italianate development for Mr. James J. Phelan, at Manchester, Mass., not enough grown up to show to advantage in the line of planting, but at just the right stage to display the architectural treatment of walls, gates, fountains, seats, steps and balustrades.

Mr. Arthur Comey presented two plans of particular local interest, showing the zoning of the city of Boston for business and other uses,—and for height restriction, as well.

Of the residential and smaller scaled work, it may fairly be said that, in general, those schemes are again best in which the growth has been planned most along naturalistic lines. In many cases, it is true, the schemes have suffered from the awkward—or even actually ugly—character of the architecture with which the landscapist has had to deal. Oftentimes one even feels that he may, perhaps, have been called in by the owner in very desperation, and asked to hide with his planting as much of the dwelling's architecture as he conveniently could.

Mr. Harold Hill Blossom showed, for the first time in Boston, the group of views for which he was awarded the Gold Medal for landscape work in the Architectural League Exhibition last year in New York. The group included some attractive details of the John Nicholas Brown gardens at Newport, the landscaping for Mr. F. L. Higgenson, Jr., at Wenham, Mass., the surroundings for the house of Mr. William Ellery in Brookline, etc.

Most of the other work shown was from the vicinity of Boston, except some views of a new and picturesque road at Hanover, N. H.—the "Tuck Drive" for Dartmouth College by Mr. Bremer Pond, along with other garden views in Hanover and elsewhere in New Hampshire. Other work was shown from the vicinity of Providence, by Sibley C. Smith, including several naturalistic views of planting for Mr. Steadman, some courtyards off streets, and an attractive grassed carriage turn at Wickford, R. I., for Mr. Russell Grinnell, as well as a garden overlooking the sea, for the same client at South Dartmouth, Mass.

A group of Mr. Loring Underwood's gardens was shown by means of his own colored photographs, made by the Lumiere process, and some photographic views of a garden for M. J. Curran. Mr. Herbert Kellaway was represented by several private gardens, at Wellesley, Winchester, Quincy, Brookline, and Newport, and Mr. Fletcher Steele principally depended for his representation upon a group of pictures from his forthcoming book, "Design in the Little Garden," and the planting around an unusual and impressive cemetery memorial.

Other gardens by Sam P. Negus and Robert W. Beal for private estates were exhibited in this show.

Some interest was added to the show, and an element of decorative embellishment as well, by a number of models for sculptural garden adjuncts by J. Selmer Larsen; lead post caps, wall fountain heads, etc., all of excellent spirit and modelling, and executed with due recognition of the historic precedents provided by European gardens.

In planning the exhibition the committee in charge undoubtedly succeeded in interesting and drawing a larger public, by the addition of a number of lectures by its members, on such subjects as "Old New England Gardens," "Design in the Little Garden," "Planting Composition in Garden Design," "Planning Metropolitan District Parks," "Metropolitan Planning," and "North Italian Renaissance Villas," illustrated with autochrome slides.

Another lecture, on "Flowers in South Africa," by the Assistant Director of the Arnold Arboretum, was given for the Jackson Dawson Memorial Fund.

FRANK CHOUTEAU BROWN.

A COGNOMEN FOR "LANDSCAPE ARCHITECTURE"

In the current rage for word contests may not the interest of "Landscape Architects" be revived to find a more fitting designation for members of their profession.

A two hundred dollar prize, offered by a member of the Granite Trust Company in Quincy, Massachusetts, has elicited the word "scofflaw" as best denoting a law breaker—especially one trafficking in forbidden liquors. Conversely, a lady of Saugatuck, Connecticut, has offered one hundred dollars for the best word to express the antithesis of "scofflaw"—a designation for him who recognizes the law. Contumely expressed by a single word is well recognized. During the war the word "slacker" had stinging force. "Scab" has long served to carry scorn and reproach. On the other hand, if it is possible to decorate as well as to deride by a nomenclature it is, perhaps, an opportune moment for drawing out a name worthy of those engaged in the outdoor art which is vicariously designated as "landscape architecture," "landscape engineering," "landscape gardening," "garden architecture" and various mutable, interchangeable terms.

The word "architecture" linked with landscape is neither a bad nor an erroneous designation for those whose profession it is to devise plans for the amelioration and arrangement of landscape "for human use, convenience and enjoyment." The word "architect" is defined in general as "one who contrives, plans, makes or builds up something" and may thus have specific application to the land and landscape as well as to buildings and other structures. But the designers of buildings have preempted the word "architect." Moreover, architecture is concerned with inorganic matter, whereas landscape is a living thing. In that sense, "landscape surgery" would not be less appropriate, dealing, as does plastic human surgery today, with the modeling of surfaces and the shaping of features. The latter term, however, is associated with the thought of suffering rather than of after benefits. "Gardening" expresses, at once, the thought of life but stresses the science of horticulture rather than the art of design. Synonyms such as "designer" and "planner" have been found to lack force and imply design without, necessarily, material execution.

Here, then, is an opportunity for a prize contest to evolve a word expressive, dignified and commendatory. Landscape, which Charles Eliot defines as "the visible surroundings of men's lives on the surface of the earth," is so all-embracing an etymon that little more than a suffix is needed. The latter half of the word "architect" comes from the Greek "tekton," signifying "worker." The French city planner has adopted as title the derivative "urbaniste" which merely adds to the word "city" a suffix to denote an agent. "Landscapist," as used by Ruskin, refers tacitly to the landscape painter; applied to agents of landscape art the word is not only confusing but, for some reason, belittles the profession and descends to the raillery of "landscaper" and "landscraper."

In any title to be selected, dignity, as already mentioned, is an essential. The Association of Park Superintendents is a much more impressive body under the recently adopted term "American Institute of Park Executives," whether or not the representatives live up to the higher sounding appellation.

The third desideratum must designate quality and character. Herein lies the real difficulty, for any name as a criterion—to be used as a touchstone to reveal the nature and quality of the work of a landscape architect—would find all subjects of test extremely "touchy."

In the final analysis, every man must be known by his works and research for a more designative term might merely bring upon the heads of reputable practitioners such word as the Australian "wowser," which is used to express "reformers who seek to interfere with people's pleasure."

It is not a matter *minutieux* as might appear at first hearing, for the would-be client is quite confused in the case and accepts the florist and nurseryman quite on a par with the professionally trained artist if the former but adds "Landscape Architect" to his business card which he is in no wise loath to do. Both for the orthodox landscape artist who is righteously jealous of his standing and for the client who needs protection from charlatans, it is regrettable that there is no possibility of licensing landscape architects—under whatever name shall designate competence in the calling—similar to the measure of relief afforded architects against untrained men engaging in that profession. But since no element of public safety is involved in the malpractice of the landscape profession, a name of exact etymology and less easily plagiarized seems the only recourse.

The suggestion that membership in a professional society of landscape architects—for want of a better name—shall stand as a badge of authority, smacks too much of unionism which repels client and freelancer alike.

The term "landscape gardener," which the few worthy exponents of landscape art of the last century brought into repute, fell to such low estate that the term "landscape architect" was adopted. This latter term has, in turn, been degraded. Is the solution to be found in yet another and more discriminative cognomen?

George Burnap.

SECTIONALISM IN ARCHITECTURE

The spirit of brotherly love prevailing in certain states, toward architects from the larger centers is well illustrated by a satirical post-card recently mailed from Raleigh to prominent New York firms who have designed conspicuous buildings in North Carolina:

> "Public prints state that alterations and general repairs are to be made to the venerable building, that perfect example of the Doric order in Raleigh, from which all edicts for the welfare of the people have emanated. What a pity that those in power have not seen fit to secure the assistance of an alien architect in accordance with the prevailing standards of fashion, as have been done by the State College, Meredith College, Wake Forest College, the University of N. C., Saint Mary's School and the schools of Raleigh and Roanoke Rapids, N. C. Is it not a wise and beneficent example to be commended by all those native architects whose livelihood has been annihilated to about $800,000.00 of architects' commissions paid these alien architects as a reward for not living in N. C.—'OUI NOUS AVONS BANANA NON.'
>
> 'Alien Architect.'"

Its vulgarity and childishness are only equalled by the cowardice of its anonymity. If good taste has been one of the recommendations observed in the selection of the architects, small wonder that its writer did not secure the lost commissions of which he complains.

There are solid grounds for preferring local architects in many cases, but blind sectionalism of this sort is not one of them. Familiarity with local climate, materials, contractors, and labor conditions, presence on the spot during the development of the project and the execution of the work—these are valid grounds for choosing a local man, other things being equal. If they do not suffice to bring about his selection it must be because other things are not equal. As it is scarcely in human nature for the sufferer to admit this, even to himself, he lays his defeat to the prestige of New York rather than to any difference of merit in the work.

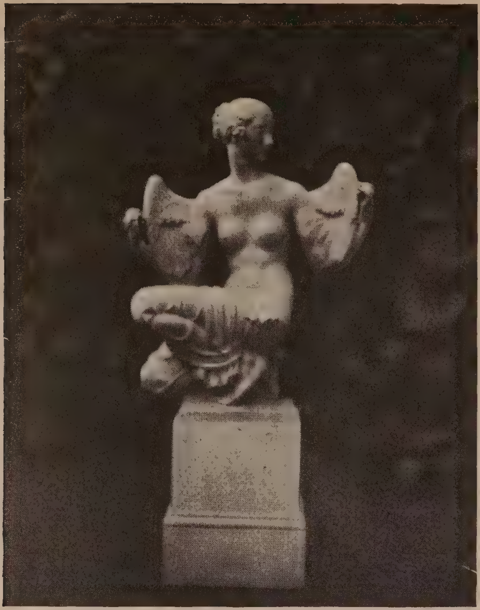
It must be conceded, on the recent showings, that the better-known of the "alien" invaders have generally justified their prestige, not merely by familiarity with the prevailing tendencies of style, nor by more sensitive handling of the intangible elements of form and proportion, but, where one might expect local architects to be superior, by conformity to local traditions. While many architects in outlying regions have thought only of imitating the latest metropolitan successes, and have given us a plague of twopenny Woolworth buildings in prairie and black-belt tank-towns, the visiting metropolitan designers, charmed by naïve old buildings of the region, and imbued with the fruitful idea of fidelity to local tradition, have produced works full of novel variety and racy of the native soil.

Let the disgruntled native sons awake to their own artistic heritage and discipline themselves in the hard school of refinement of form, and their advantage of proximity will surely bring them the local work. But first they must learn the truth of Goethe's saying: "What you have inherited from your fathers—earn it, in order to possess it."

Fiske Kimball.

THE GARDEN SCULPTURE OF JOHN GREGORY

With a rapid increase in the number of ornamental estates we are acquiring standards where with to determine that which is best adapted to landscape effect. In this new concept sculpture plays an important part, as the most telling means with which to create focal points. But the professional and lay minds, are both vague as to the precise nature of those artistic qualities in a piece of sculpture that render it fitting or otherwise for this particular purpose. However beautiful a piece of sculpture may appear in the studios or gallery, it must not be assumed, as frequently happens, that its inherent qualities have an independent existence, and that its excellence is equally appreciable in an interior or exterior setting. One of the major benefits of the last exhibition of the National Sculptors' Society, was the opportunity afforded its members to gauge the extent to which plastic form, evolved in the kindly north light of the studio, withstood the rigors of sunlight. Those interested in studying modern tendencies, qualities and shortcomings, ballasted by



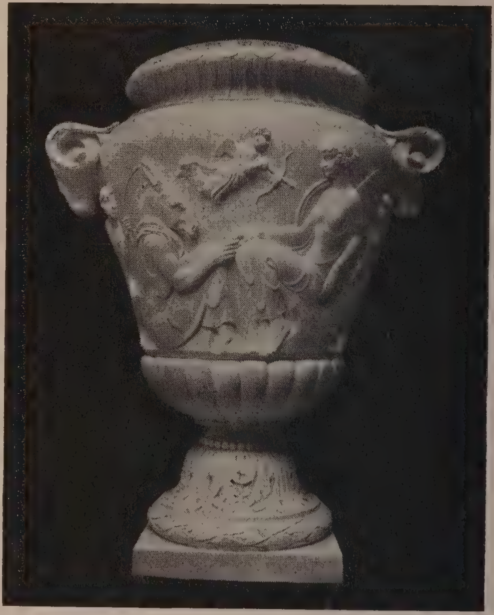
BRONZE STATUE, LIFE SIZE, IN BIRD GARDEN OF MRS. PAYNE WHITNEY, MANHASSET, LONG ISLAND

John Gregory, Sculptor

an analytical study of historic examples, could not escape a very forcible impression. That impression was, that the sculpture of practically all the historic schools has an invariable capacity for effectiveness in external lighting, which apparently results from some simple and precise process of artistic calculation. However, in much modern work, the survival of plastic treatment under the intensity and diffusion of the open air light is largely a matter of chance. There may be many reasons to account for this unfortunate hazard, but the chief of these is no doubt due to the absence of inherited method, which vanished when collective and individual art-education took the place of apprenticeship.

The interest now centered in sculpture for the adornment of parks or gardens, is entirely due to the high plane of achievement which has been reached by our landscape architects. As members of an artistic profession they are compelled to adopt an unique attitude towards Mother Nature; they are the only artists who are permitted to say, without fear of outcry, that her curves are misplaced; that she has hollows where she should have excrescences—or the reverse; that her streams, while still permitted to run down-hill unchallenged, have chosen a very inferior course,—all of which defects they remedy. They reduce her careless and fecund profusion to Puritanical orderliness. When the freedom of her habits and deportment is inconsistent with formal architecture, or jars the prejudices enveloping civic breathing-spaces, she is drilled with military precision. Rocks are removed from her features, and artistically superfluous trees plucked as ruthlessly as the debutante's eyebrow. In fact, professional activity is often based upon Oscar Wilde's verdict that Nature is a poor artist.

In all the great schools of landscape gardening, from the days of the Romans to those of the later Georges, there has always been a very practical reason for the use of sculpture. An impression of grandiose scale always appears to enjoy a degree of consideration superior to that of mere picturesqueness. Without making a precise calculation in every instance, the average individual intuitively measures the scale of an object of scenic interest by its relation to the human stature as the unit of measurement. For this reason, it was found that when statuary was placed in a landscape setting, it augmented the apparent scale of the natural objects that surrounded it, which of themselves could have counted for little



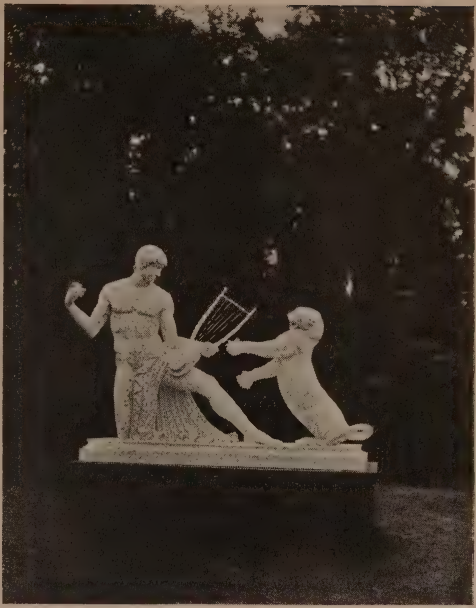
VASE FOR GARDEN OF PHILIP L. GOODWIN, WOODBURY, LONG ISLAND

John Gregory, Sculptor

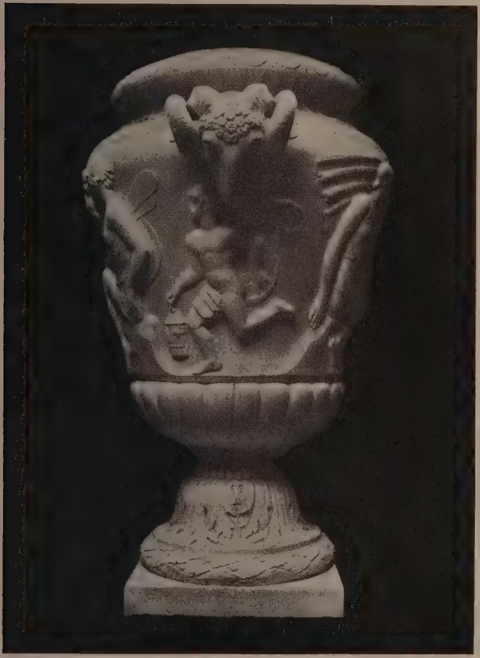
scenically as component items of an expansive view. How frequently we find in an ancient garden that a piece of sculpture is placed at the extremity of a path or avenue of secondary importance, producing the visual result that distance is artificially increased and surrounding trees or planting caused to appear individually important. In those examples of sculpture which perform this decorative function most successfully, we will find a distinctive feeling guiding the interpretation of plastic form.

The relation of plastic form to a condition of illumination is the basis of the sculptor's calculation of effectiveness. A factor of considerable importance in that calculation should be the nature of the background upon which the work will detach itself. In the soft diffused light of the studio, the most subtle deviation in plane is recorded by an equivalent tonal modification. When the background is of a practically uniform tone, every modification of form that is recorded through the tonal condition of its surface, is appreciable in its ratio to the constant tone-value of the background as the basic value. The conditions which control effectiveness when a piece of sculpture is placed in a natural setting are the reverse of those just stated plastic subtleties that are dependent upon a concentration or filtering of light for activity in effect, or upon a uniformly toned background for appreciation, are indistinguishable in the flood of open-air light and the disturbance of surrounding detail. This condition is further aggravated by the halation of light which affects sculptural contour, obliterating those intersections of delicate curves which state structure in perspective. In the sculpture of any historic type intended for exterior effect, a deliberate calculation is apparent in the treatment of contour and the emphasis of form; this compensated for an inevitable obliteration of detail through the envelopment of light. Such calculation is discernible in its highest perfection in the Greek sculptures of the Fifth century. In those admirable examples, there is a dominant aim to state form and structure in such fashion that the integrity of their effect is practically proof against the ravages of form-consuming light, or the disturbance of unanticipated backgrounds.

The work of John Gregory denotes an unusual capacity for calculating the action of exterior conditions of light upon plastic form. The earlier Greek masters have exerted an absorbing influence upon his interpretation of the human form, which has been



SCULPTURAL COMPOSITION ON ESTATE OF CHARLES M. SCHWAB, LORETTO, PA.
John Gregory, Sculptor



VASE FOR GARDEN OF PHILIP L. GOODWIN, WOODBURY, LONG ISLAND
John Gregory, Sculptor

activated in practice through his keen technical perception of the significance of their sculptural methods, and their bearing upon the aesthetic objective. He is gifted with an intuitive grasp of the actual relation which exists between phases of technique and the causes through which they evolved; particularly when they owe their origin to the inevitable struggle which exists in every art between adverse natural phenomena and a contemplated artistic effect. Exterior lighting was the normal condition under which Greek sculpture matured; the faculty of their sculptors to adjust the expression of plastic form to such a circumstance, has been assimilated by John Gregory; this causes him to construct form with a simple frankness, which is in actuality a sum-total of many exquisite subtleties. His sentiment in the interpretation of form and composition of mass is thoroughly individual. For the Greeks, artistic simplicity was the pure distillate of beauty latent in Nature—a view obviously shared by Gregory. The treatment of secondary detail he controls by essentially decorative impulses; the hair or the drapery acquires the character of decorative enrichment of valuable tone and contrast value. One of this sculptor's rarest gifts is his faculty in composition for the decorative silhouetting of form in space; in the decoration of open spaces this quality is of the greatest utility as it is one of the most powerful means for neutralizing adverse conditions in surroundings and lighting.

The "Orpheus" which decorates the estate of Mr. Chas. Schwab, exemplifies Gregory's faculty for spatial composition. The manner in which the figure, the panther, and detail generally are silhouetted, produces a compeling impression that the composition fills some formal but undefined space, in the manner in which the groups that adorn the friezes of Greek vases perform their various decorative functions. His intuitive calculation of the degree of accentuation that is necessary, in order that the delicacy of anatomical structure may survive the destructive power of enveloping light, demonstrates the fullness of his judgment in one of the most complex sculptural problems. In poise, plastic quality, and sense of scale, no group has been produced during the last decade which fulfills its decorative function more admirably.

The "Philomena" is an admirable example of his work, in which decorative symmetry is achieved with the balance of a symmetrical form. As this figure was intended to be placed against any ivy-covered wall on the Payne Whitney estate, he reaped the full advantage of his gift of silhouette in composition. The wings, draperies and hair, have each a specific and distinct decorative value, with individual tonal quality of great charm. The three vertical folds of drapery across the thigh, together with those across the foot, are happily conceived with the purpose of stabilizing the poise of this charming figure. The large vases made for the garden of Mr. Philip Goodwin give us another phase of the talent of this versatile and gifted sculptor.

Leon V. Solon.

The Medal of Honor of the Société des Architectes Diplômés par le Gouvernment, which is given from time to time to laymen for distinguished service in the advancement of Art and Architecture, has been awarded this year to Mr. Charles Moore, who, as is well known to all architects, has been for many years chairman of the National Fine Arts Commission in Washington, the only body in our National government which occupies itself with Art. The presentation of this medal took place at a dinner given by the S. A. D. G. at the Metropolitan Club in New York on Saturday evening, March first, at which addresses were made by His Excellency, the French Ambassador, M. Jusserand, Mr. Royal Cortissoz, Mr. Moore, Dr. John H. Finley of the New York "Times," and Mr. Chester H. Aldrich, of Delano & Aldrich, president of the American Group of this society. Among those present were: Messrs. Cass Gilbert, Thomas Hastings, John Russell Pope, William M. Kendall, Louis C. Ayers, Harvey W. Corbett, H. V. B. Magonigle, Charles A. Platt, Siddons Mowbray, James A. Fraser, Frederic A. Delano, Edwin H. Denby, Herbert Adams, Thomas Adams, Donn Barber, John M. Howells, Benjamin W. Morris, and John Van Pelt.

The medal given by the Society to the School of Architecture having the best record of accomplishment for the year was awarded to Yale University School of Fine Arts at a meeting held on March third at the University. Addresses were made by Mr. Aldrich, who presented the medal, and by President James R. Angell of Yale University.

The
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MAY 1924

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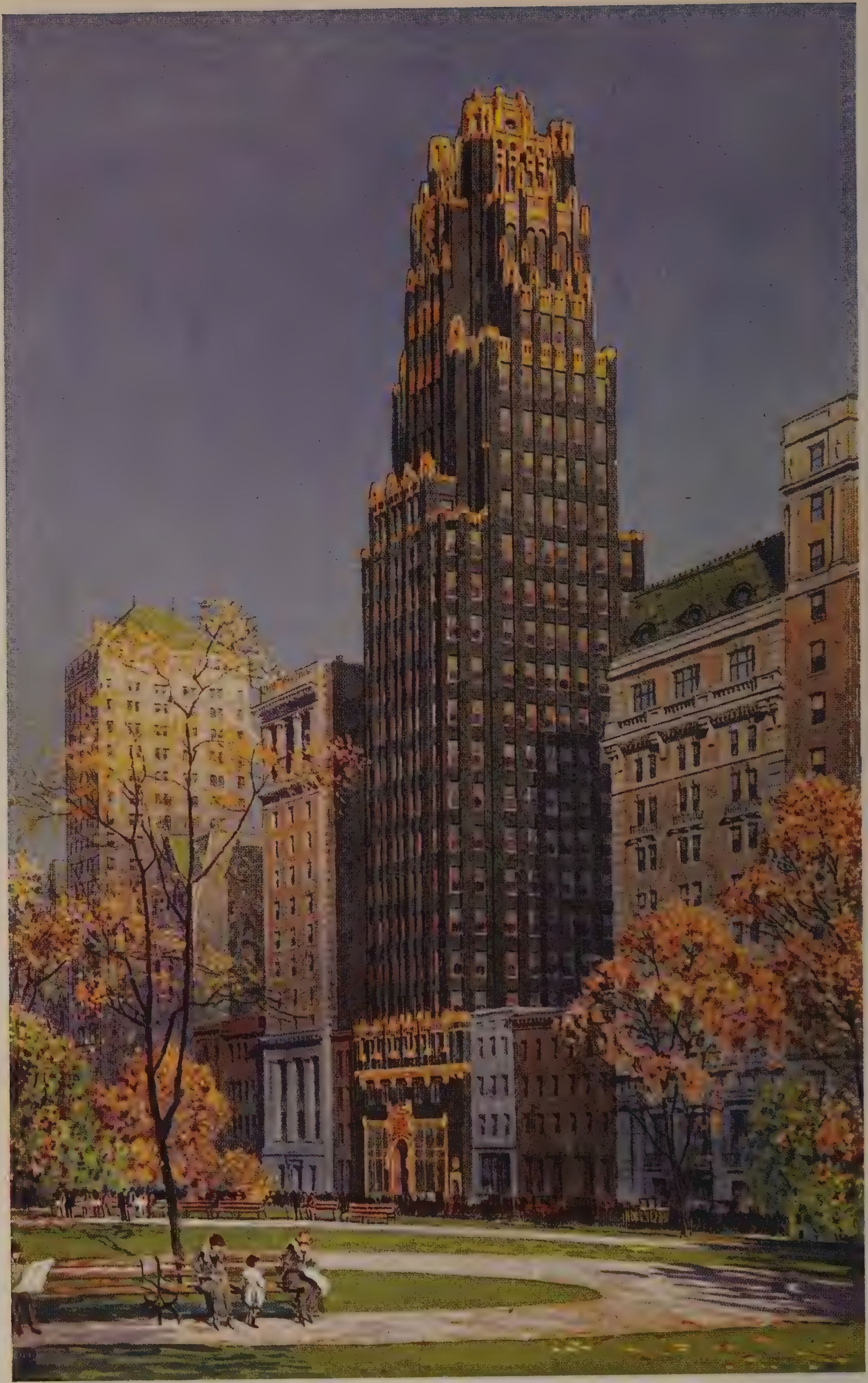

Birch Burdette Long, Renderer

AMERICAN RADIATOR BUILDING, NEW YORK CITY
Raymond M. Hood, Architect

The
ARCHITECTVRAL
RECORD

VOLUME 55 MAY, 1924 NUMBER 5

The LOW-RENTAL APARTMENT -AN ECONOMIC FALLACY-

By

Frank Chouteau Brown

Part I

Since the time when, in a series of articles published in this magazine under the title "Some Tendencies in Apartment House Design" (July, 1921, to May, 1922, inclusive), a serious endeavor was made to analyze the different principal types of apartment plan-arrangement that had been developed in various American localities, a considerable change has come to physical expression in the more recent plans of buildings of this kind. This is particularly to be remarked in the class of apartment buildings intended for American families able to pay fairly substantial rentals. Indeed, it might be regarded as one of the most marked of recent developments in this kind of structure, that there has been a constant and marked improvement in apartment buildings of the more expensive type.

In the articles referred to, the growth of the apartment house plan was illustrated, from the older, narrow type of city structure to the arrangement occupying a wider street frontage; and near the end of the series it again became concerned with the smaller, less expensive apartment, as it had begun to take on a new type-arrangement in some of the more recent ventures in New York and vicinity.

At that time, no attempt was made to treat of that part of the problem concerned with low-rental apartments, where important variations of plan and construction require that the problem be approached from an entirely different viewpoint. When this series was arrested we were on the verge of apprehending the seriousness of this part of the housing problem, and so it appeared that, by deferring its treatment for a few years, it might be possible to record actual accomplishments of sufficient importance to reflect a degree of credit upon our country and its leading economists, commercial leaders, and administrators. So far as actual accomplishment is concerned, how-

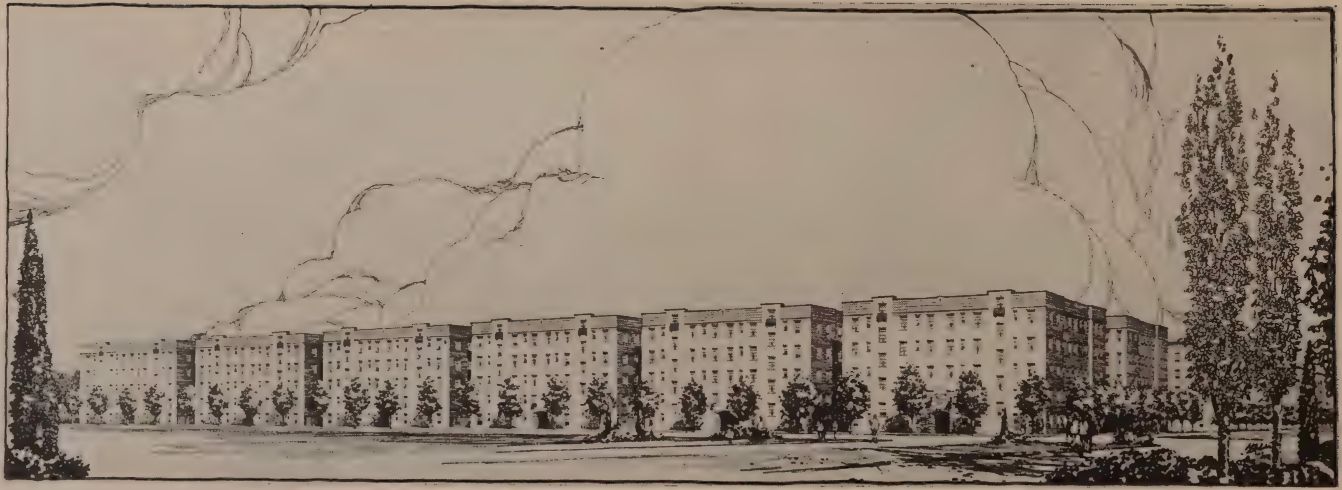

Figure 1

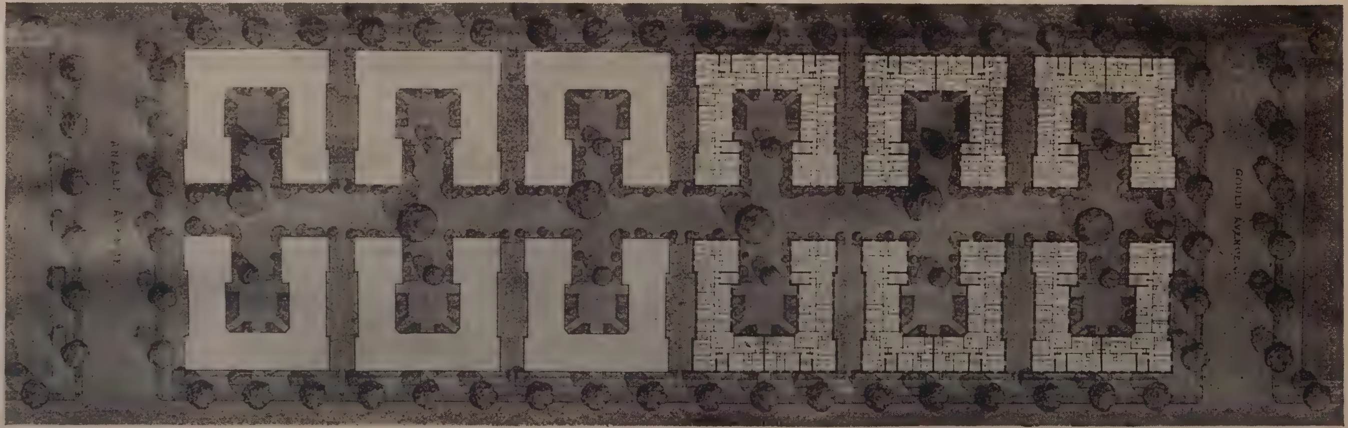

Figure 2

Perspective and Block Plan

APARTMENT HOUSES FOR THE METROPOLITAN LIFE INSURANCE COMPANY, NEW YORK CITY

Andrew J. Thomas and D. Everett Waid, Associate Architects ever, there is little, if any progress to be recorded. We are still standing upon the threshold of the problem.

Yet it does appear, seen from a little different angle, that we are now at a point where it may be possible to discuss the whole matter with more frankness, and that we may be able to arrive at a definite point of departure for such new enterprises as may soon show some national accomplishment in this field. It will, at any rate, be helpful to review what has been planned in one or two of our cities, in order that every one will be able to profit by the theories, if not the experiences, of others.

In still another way, the present seems more than opportune. But a few years ago the entire country was in the grip of a fervor for law-making to correct the many existing abuses to healthful living conditions. It has taken until now for the well-meaning lawmakers to come to a realization that the same conditions are still existing, to an extent that is now recognized as being many times worse. They have become conscious that the enactment of legislation does not always correct existing conditions; something more is necessary to better the living conditions of our lower-paid working classes. It is only now that the time has arrived for us to attempt establishment of the radically different set of conditions essential to the understanding of this side of the practical housing problem, as it is more and more widely confronting us in the rapid growth and spread of our more prosperous American communities.

At the outset we are confronted by the question—Are we prepared, now that we are committed to a restricted or selective type of immigration, to give to these new citizens full membership and privileges in all the institutions of this country? If so, it will make a great difference in the point of view from which we must face this matter of the housing of present and future generations. As a mere matter of pride we should certainly be prepared to give them in this country at least as sanitary living surroundings as they have had provided them on European soil.

As it is these same European peoples' methods of living, both abroad and in America, with which we become concerned immediately we undertake to find a solution for the better housing of lower paid working families in this country, we find that the problem presents many complexities. Each type of immigrant has his personal and racial peculiarities and preferences, a matter we have not always recognized in the past.

In the present Immigration Law now actively before our legislators at Washington, we find that the whole complexion of the European flood of new applicants for citizenship in this country may be changed before this legislation is finally enacted. If so, much of what we have learned in regard to low-rental housing for European-born labor in this country may have to be changed. If the census of 1910 is to be changed to that of 1890 as the proportional racial standard of admittance, we will find that what has been in the recent past our source of the greatest number of immigrants will be changed. We will receive more Northern than Southern European people; many more Germans and fewer Italians.

Previous to the late war, most of our lowest paid labor was supplied by Italy. Her sons emigrated to this country in great numbers; lived gregariously and according to their European frugal customs, and became relatively wealthy; even within a few years, and at wages comparatively low. Then they either took passage back again to Italy or the more ambitious went into the labor supply business wholesale as a *Padrone,* and began the importation and rental of thousands of their fellow countrymen in employment in the various industries.

Then at the outbreak of the war, our steamships were loaded to the gunwales with Italians returning to fight for their mother country. Coincidentally, we began to feel our first labor shortage in this country. Much American labor turned to the better paid war industries. Some few saved their money, and progressed out of the laboring class during the next few years. More went into the Government service. Nearly all became accustomed to a rate of expenditure more than double that to which they had been habituated before the war.

During this time, too, the Labor Unions came into their own. Their demands were always granted by an administration having ever in mind the number of votes they presumably controlled. And among other demands made by them, the bars were put up on immigration.

If the quota basis should be changed from the present census of 1910 to the census of 1890 it would mean among other things that the numerical ratios of each nation will be drastically altered. We are not concerned here with whether or not it would be best for the future of this country to so radically change the proportion of citizenship allowed, but we are now prepared to consider its probable influence upon the building industry in this country, the costs of construction, and the matter of low-rental apartment housing of our lower paid working classes.

In connection with this important matter of constantly rising building and living costs, there can be no possible doubt whatever but that in decreasing our total immigration figures we made one of the most definite and vitally direct moves toward increasing the cost of building. If this is so, the further reduction in the total is just such another step, with the additional incidental fact that if this same act also reduces our present Italian labor supply we are again inevitably increasing our own living costs. It is a further factor to be recognized that the Italian lives in this country much more cheaply than does the Teuton and therefore provides a potentially lower paid group for unskilled labor requirements: while the German, accustomed to being assisted by his government to at least healthful living surroundings, will certainly *not* be content with the sort of dwellings that have satisfied his southern European neighbors. It well may be that, if we accept the restrictive provisions of any new Immigration bill, we will the sooner be forced to better the low-cost housing situation.

Is the problem of the assimilation of these foreigners one in which we are all in part responsible, or is it the burden of their immediate employers? Into this question, as well, enters at once the whole matter of our personal responsibility and relation to the higher cost of living, in the future. If we accept our responsibility, and restrict immigration, so must we inevitably accept these immigrants into our skilled labor class. We will then soon find ourselves absolutely lacking an *un*skilled labor class. In that case, we will have to pay, to every one, sufficient wages to make him eligible for better living conditions. Our only means of escape lies in the invention of machinery to take the place of all low cost labor, but by this means we still further separate ourselves from the economic plane upon which other nations can subsist.

Or we can perhaps come finally to adopting the paternalistic attitude of foreign governments in helping and assisting in the housing of our lower paid working classes, once again raising the level of our own living cost.

There remains yet another course. Instead of frankly attacking the problem, and appropriating money outright for the purpose of bettering housing conditions, by nation, state or city, cannot the same result be attained by indirect means, such as tax remission or exemption?

That is a matter that has recently been experimented with in New York and, considering the results to date, it hardly seems to be a method to be advocated for use elsewhere. At the height of the housing shortage in New York City a few years ago, it was thought that it would stimulate building by private capital if a law could be obtained that would give to capital so invested an exemption from taxation for a certain definite period of time.

It was estimated by proponents of the bill, that it would so substantially reduce the amount of the investment in the building to the owner that it would be possible for him to get a fair return upon his investment by charging a lower rental cost

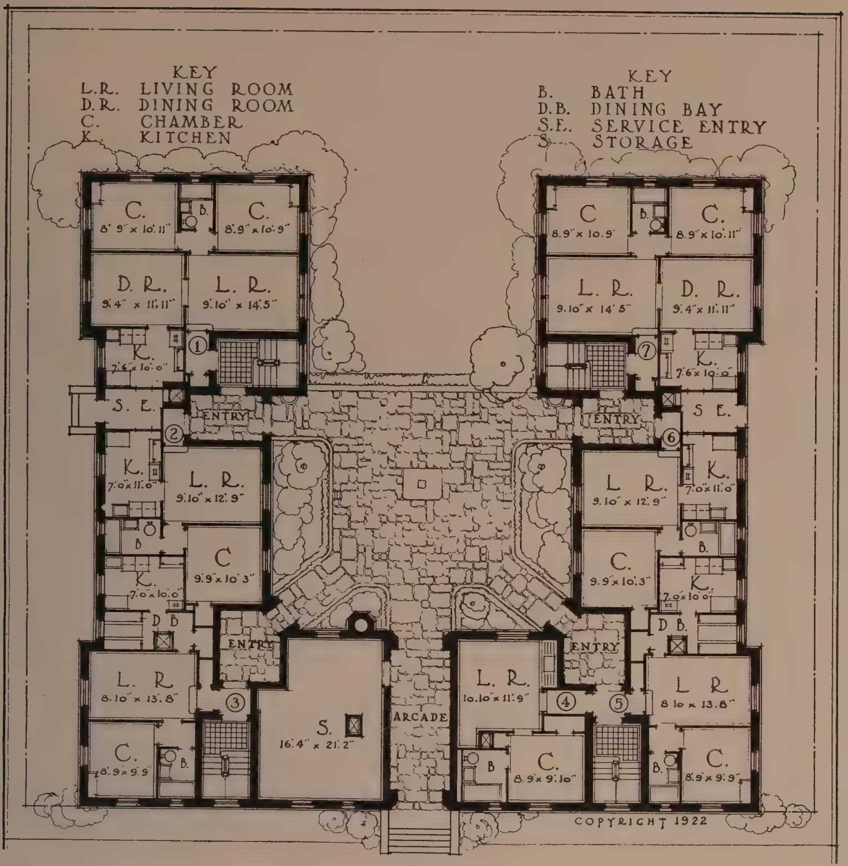

Figure 3

Basement or Ground Floor Plan

APARTMENT HOUSES FOR THE METROPOLITAN LIFE INSURANCE COMPANY, NEW YORK CITY

Andrew J. Thomas and D. Everett Waid, Associate Architects

to the tenant than would be possible otherwise. Unfortunately, the immediate effect of the bill was to so increase the demand for labor that all the most essential trades were able to obtain increased wages or profit from the owner or builder.

The real irony of the situation is to be found in the fact that these buildings were all aimed to meet the requirements of a comparatively moderate rental demand, so the Unions were profiting from an absolute hold-up game, the results of which could not fail but add to the living costs of the lower paid classes of tenants.

At first this law was to apply to buildings built only within the first few years of the tax exempt period,—but it was extended to include other years of the constantly decreasing period, so that the condition it created is being continued and will only now very gradually be alleviated in the later years of the exemption period. But already its sponsors have given up all hope of its having any real benefit in lessening the pressure and lowering the cost of apartment housing in that city.

The working of the tax exemption means, in the end, that other property must carry the load, which would result in increasing taxation on other rented property, in its turn raising rentals to other tenants; while an analysis of the sit-

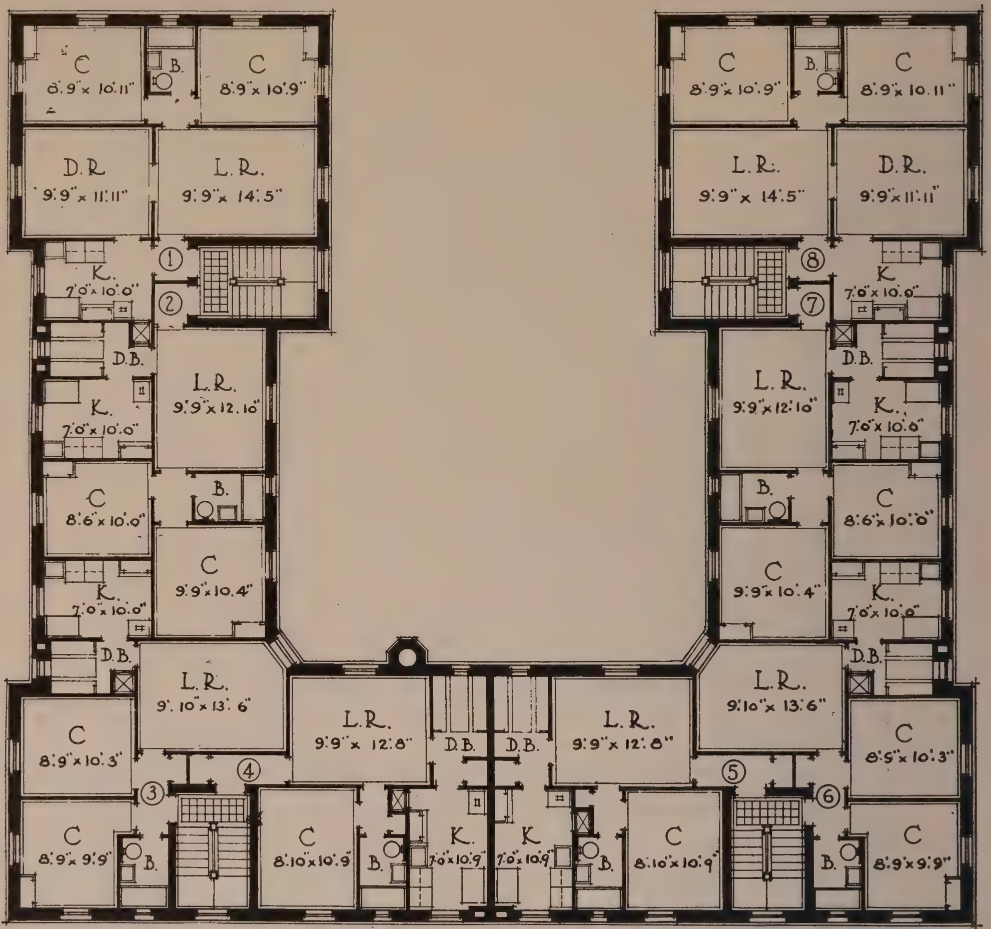

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Figure 4

Typical Upper Floor Plan

APARTMENT HOUSES FOR THE METROPOLITAN LIFE INSURANCE COMPANY, NEW YORK CITY

Andrew J. Thomas and D. Everett Waid, Associate Architects

uation shows that the tenants of the properties built under tax-exemption are paying now quite as much as in other similar properties built before the benefits of the law became operative.

Meanwhile, the economic fallacy upon which this entire theory was based has been recognized as working an injustice upon all other property not benefited, so that New York has proved that it is not in that direction we can look for relief in the situation that is more and more inescapably confronting us.

But New York has also recently seen the making of another actual experiment in low-cost housing, which has now progressed to a point where it has become possible to make known some of the already demonstrated facts.

The Metropolitan Life Insurance Company is now completing, in the Borough of Queens, City of New York, fifty-four apartment buildings housing about 2,150 families. These new apartment houses are grouped within six city blocks, the entire area between the bounding streets of each block of buildings being devoted one-half to buildings and the other half to gardens or playgrounds for children, providing exceptional recreation facilities, as well as ample light and air.

The usual rectangular New York City block is made to carry twelve of the individual building units, each unit containing thirty-nine apartments with bath, ten apartments of five rooms and bath, sixteen of four rooms, twelve of three and one of two rooms. The building units are of the same U-shaped plan that was described in the last article of the earlier series (May, 1922), and, since the buildings are placed with the courtyards opening toward the interior of the block and the straight face toward the street, each pair obtains a more private courtyard, opening off the longer court or garden which extends entirely down the length of the block, as is shown in Figs. 1 and 2.

The majority of the apartment house units are of the distinctive U-shaped plan illustrated in Figs. 3 and 4, although another slightly different type was also used, as well as certain units which had to be especially designed where streets bounding the blocks were not at exact right angles.

By reference to the floor plans, Figs. 3 and 4, it will be seen that each of the upper floors is divided into eight apartments, only two of which on each floor are served by a single staircase, of which there are four in the plan, thus making for privacy and avoiding long connecting corridors, which are wasteful of floor space. A fire wall divides each floor into two separate areas, and the four fire escapes, each connecting two apartments, are located in inconspicuous positions, two being in the internal angles, and the other two in the side passages between the buildings, one on each side.

The five-room apartments are located only on the ends of the two wings projecting into the central courtyard, which extends entirely through the block from end to end, and these are also the only apartments where a large and separate dining-room is included. In the others a "dining alcove" opens off the kitchen and the living-room, operating both as a space saver and an economic factor.

Each building has four floors above the first, which in the illustrations is called a "Basement" but is really a ground floor. The ground floor is all above the level of the street, except a small portion, devoted to storage and heating purposes, while a shallower excavation extends along under the floors of the apartments on the ground floor, and is used for the necessary lateral runs of piping, etc., and some of the service passages connecting delivery entrances with the dumbwaiters, of which the front two are in the cellar or sub-basement, and the rear two are entered on the ground floor level, from the two sides of the building.

There are also two three-room and dining alcove apartments on each floor above the ground floor, located at the center of the front of the plan, over the entrance, and the rest of the smaller apartments are located upon this same ground floor, four three-room apartments (two of which have the small dining alcove, and two have not) and the smaller two-room apartment, which will generally be used by the janitor for living purposes. There are also two five-room apartments upon this floor, in the same position as those upon the floors above.

The entrance from the street is directly into the courtyard from a central passageway, Fig. 5, and from this courtyard open the commodious entries to the four stairways. All apartments have baths, steam heat, hot water supply and janitor service. The buildings have no elevators.

This entire operation was undertaken by the Metropolitan Life Insurance Company under an amendment to the insurance laws of the State of New York, adopted in 1922, which permitted life insurance companies to buy land and build houses within a certain period, provided the rent to be charged did not exceed $9.00 per room per month. Before starting the operation, the company satisfied itself that, despite the limited rental allowed, it would be possible to earn at least 6 per cent. upon the investment, and,

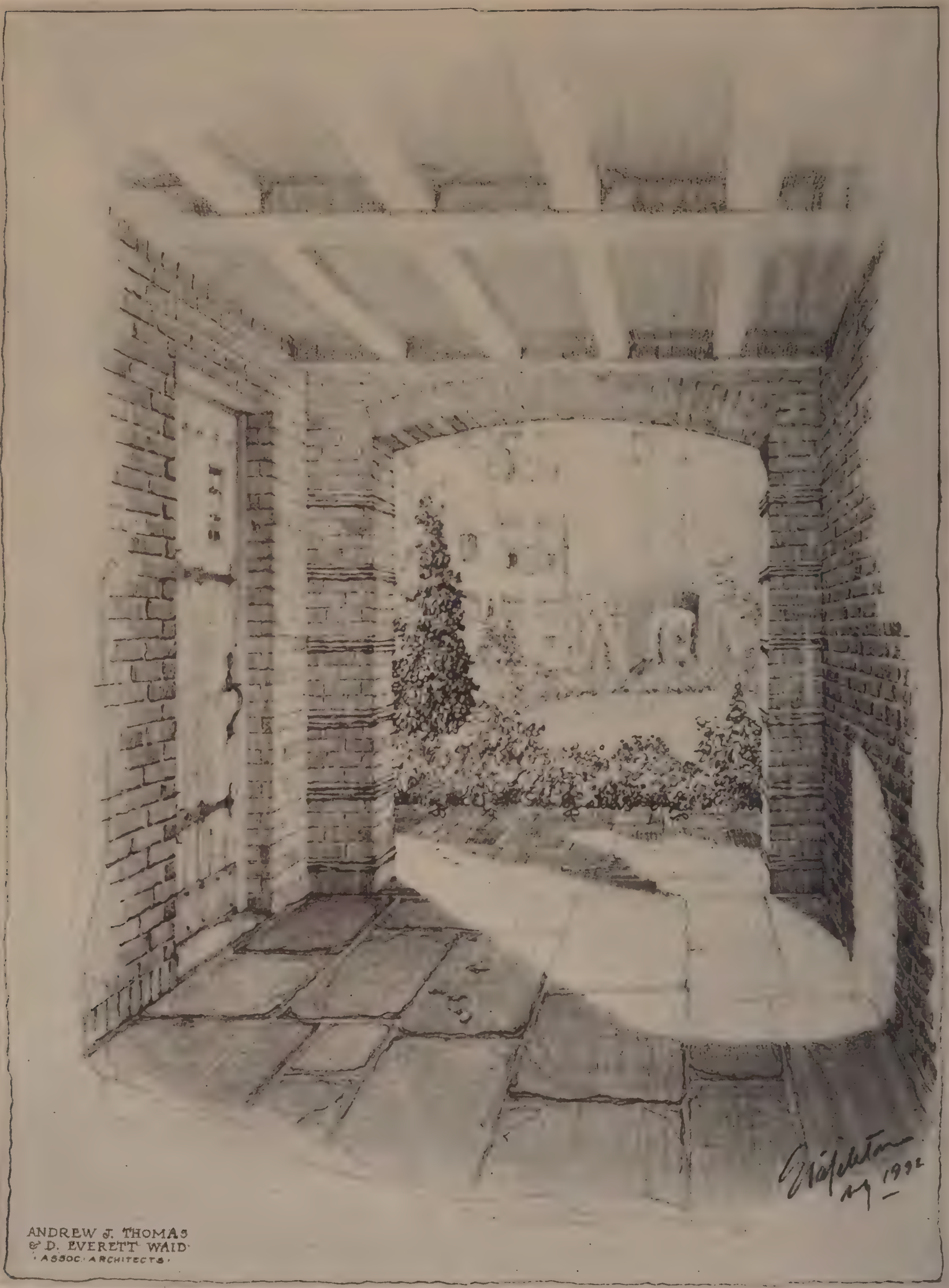


Figure 5

Passageway Leading to Courtyard

APARTMENT HOUSES FOR THE METROPOLITAN LIFE INSURANCE COMPANY, NEW YORK
Andrew J. Thomas and D. Everett Waid, Associate Architects

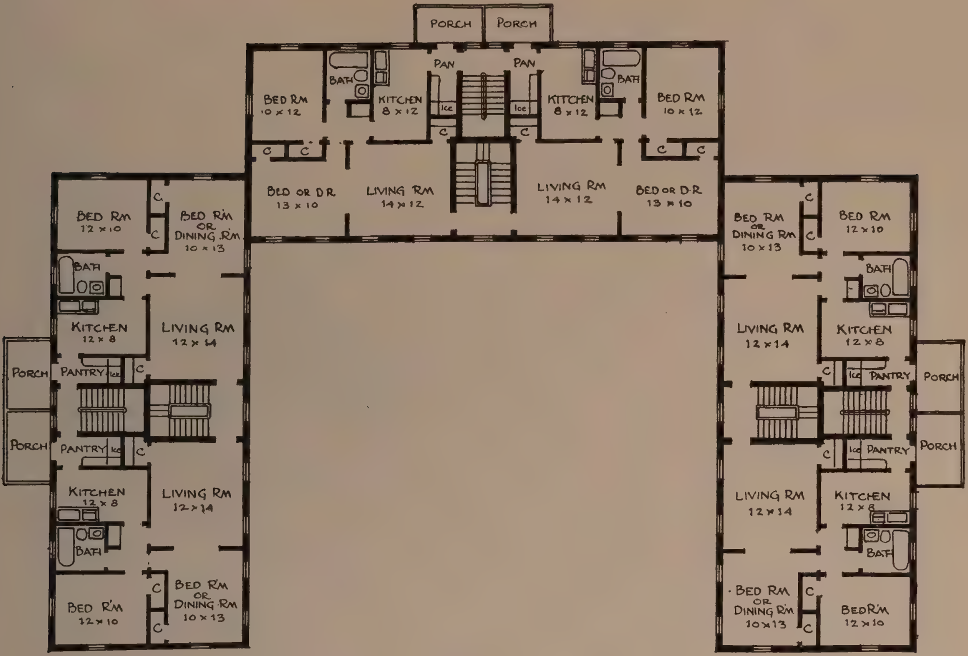


Figure 6

THREE DOUBLE-APARTMENT UNITS, GROUPED AROUND OPEN COURTYARD, BRIDGEPORT, CONNECTICUT

R. Clipston Sturgis, Architect

in addition, a surplus of probably 2 to 3 per cent., with which to amortize the cost of the houses. Operations were started August 16, 1922.

Owing to the inclement winter that followed, progress was slow at first; and again, in the spring and summer of 1923, labor conditions were such that additional delays in carrying on the work were encountered. In the fall of 1923, however, there was abundance of labor obtainable, and from September on the work was pushed with unusual rapidity. The houses are now being taken as rapidly as they are completed, about 800 out of the 2,150 apartments being already rented, while it is hoped that all the houses will be completed by May 1st to 15th, and that the grading and planting will be finished by early June.

The contractor has been able to complete the buildings within his contract price, but this has been possible only because of the abundance of money available, the quantity of the production (the experiment being on the largest scale ever undertaken for such an operation) and because of the unusual skill and interest on the part of all those concerned in the carrying out of the entire program. Neither would it have been possible for the Company to have undertaken the operation but for the fact that it was able to obtain land conveniently located, with ample rapid transit connection with the Borough of Manhattan, and with no serious physical difficulties to be overcome.

In working out the financial part of this project, besides the advantage obtained by having the necessary amount of cash constantly available for carrying on the building operations, the company had also the advantage of the tax exemption, which provides that most of the buildings are exempt from city taxes until the first of January, 1932. But for this exemption,

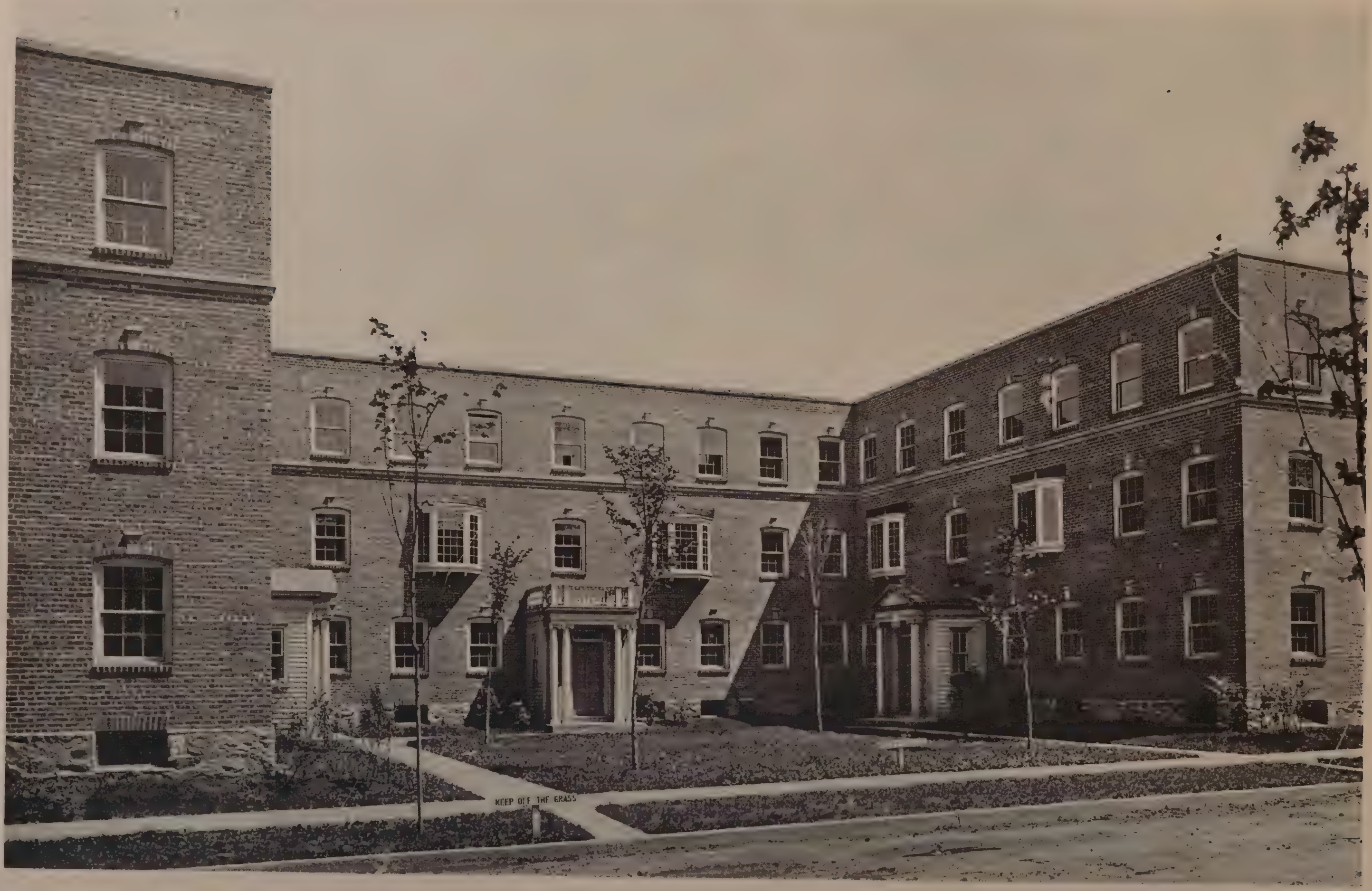


Figure 7
SUBURBAN TYPE OF OPEN COURTYARD AND APARTMENT PLAN, BRIDGEPORT, CONNECTICUT
R. Clipston Sturgis, Architect

it would have been impossible to have constructed these buildings and obtained a proper return upon the investment, at the limited rentals established in the permissive legislation under which the operation was undertaken. The statisticians of the company estimate that the taxes on the houses would represent an additional carrying load of about $1.25 per room per month, or approximately 1/6 the total income derived from rentals.

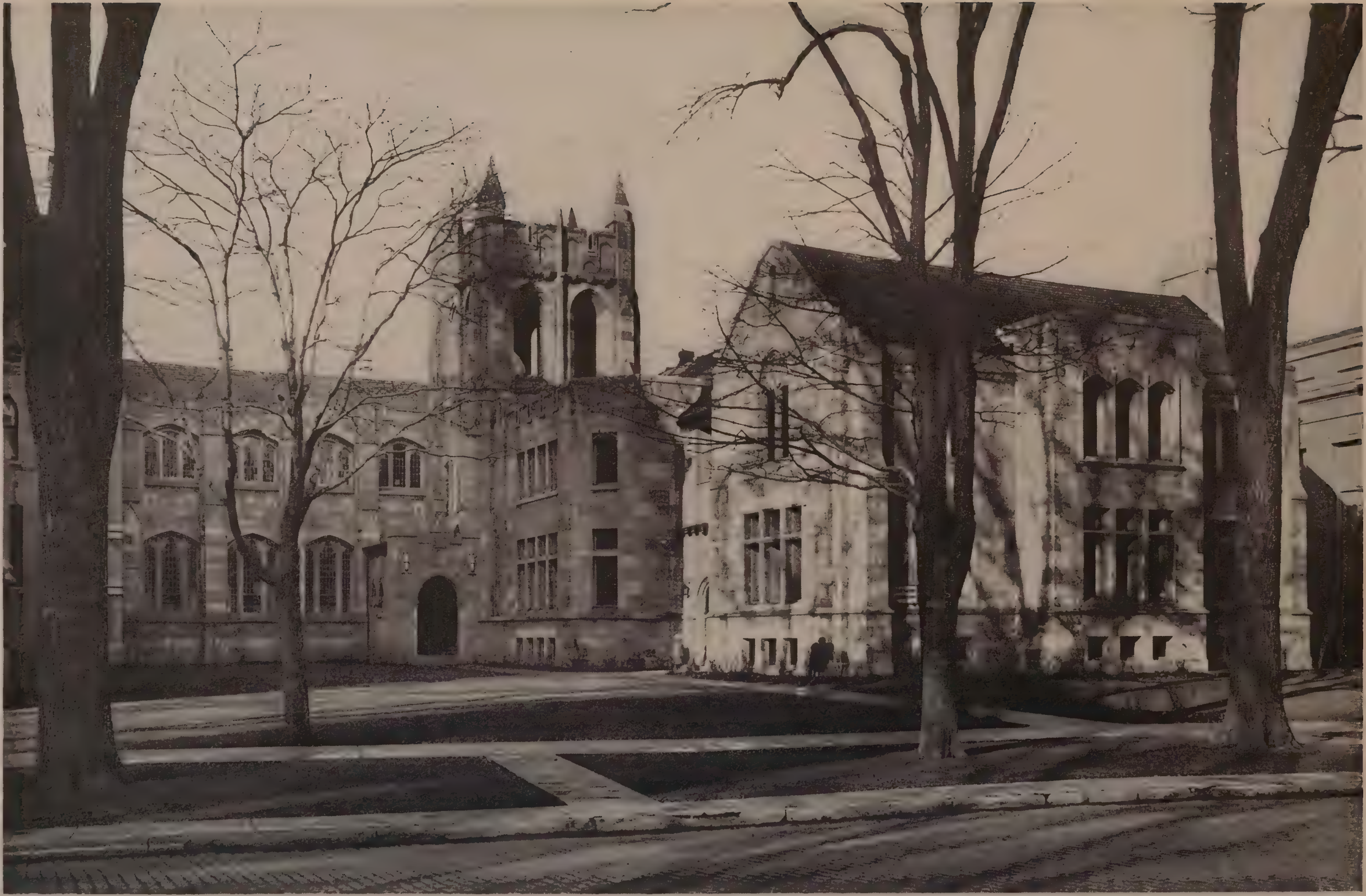
The possibility of the operation having thus been established, it is not the intention of the company to construct any further buildings under this law. They feel that, having shown that such a venture was financially possible, they can rest there, and leave the field open for others further to cultivate it. Nevertheless, the company has also pretty well established that no other venture, less well organized, on any smaller scale, and without a similar amount of ready cash, would have any hope of success upon the basis here demonstrated. Also this experiment would not have been possible without the added help of the tax-exemption, the economic principle back of which has already been seriously questioned, unless it may be extended to apply to *all* building construction. In that case it would merely react to increase the tax charge on *all* property; which would have to be imposed at a time, ten years later, when the buildings would in most cases require additional carrying charges for upkeep and maintenance, and thus introduce a new factor of instability into real estate values. In New York City, at least, with the rapidity of change of the past, which often operates to make the building twenty years old, or less, obsolete, and so bring about its destruction and replacement at a rate which would tend to provide the city, under the constant operation of such a law, with only about 50 per cent. of its present taxable income, it will demonstrate at once the impracticable basis of operation of such a law—though it might do something to bring about the end of many antiquated buildings and their replacement with newer structures.

It is the understanding that the Metropolitan Life Insurance Company proposes to hold these buildings more or less permanently, and rent the apartments themselves, or through agents, to tenants. So long as this is done, it will be possible for the occupants to obtain benefit from the economies of financing and construction; but should the buildings later be sold, there would be no absolute means of controlling the rentals to be charged by a new owner, and that is the point that should be safeguarded in future developments that may be undertaken along similar lines.

In connection with this carefully studied plan to meet the conditions of expensive city land and crowded surroundings, it should be of interest to illustrate another scheme, designed a few years previously in a smaller city, where cost conditions would not be so onerous. The New York structure occupies a frontage of 88 feet and is of about the same depth. It is designed to go upon four of the ordinary city block lot units, 25 feet each in width, leaving about twelve feet clearance at the narrowest part between buildings.

This more suburban scheme, shown in Figs. 6 and 7, has a building of 117 feet front by about 78 feet deep. It is planned to go on three lots 50 feet in width, leaving thirty-three feet between adjoining buildings of the same type. It contains six apartments of four rooms and bath to the floor, so including 18 families in its three stories height. It goes upon land that would, in that community, otherwise probably be improved with three two- or three-family houses, so more than doubling the number of families to make use of the property, and in a way that makes for a more permanent type of improvement. These apartments are now owned by the Bridgeport Housing Company, and the rental varies from $35.00 to $50.00 a month.

The area of the building covers about 5,250 square feet, and the property, at 100 feet depth would run to an area of about 15,000 feet for the three lots, or 18,750 square feet if they were 125 feet in depth,—so that the building itself would cover from 35 to 28 per cent. of the total land area.



FIRST BAPTIST CHURCH SCHOOL, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects

THE REVOLUTION IN ECCLESIASTICAL ARCHITECTURE

THE SUNDAY SCHOOL

By Thomas E Tallmadge, J A I A

WE ALL KNOW the revolutionary effect on architecture that inventions in construction and mechanics have brought about. The arch, the pendentive, the flying buttress, the truss, the steel skeleton, the high-speed elevator, reinforced concrete, etc., have set up glistening milestones in the journey of architecture from the mists of obscurity into the glare of modern civilization. Economic and ethical advances have also been influential if somewhat more obscure, in effecting architectural revolutions. Consider only modern phenomena, zoning, the automobile with the garage, the scarcity of domestic help and the resultant apartment hotel, disappearing beds, kitchenettes, the country club—all these have profoundly changed modern architecture. There is no question as to what has happened to the Sunday School and its buildings. "Profound change" doesn't express it. Revolution is the only word, and it has all occurred in the last fifteen years. Every building for Sunday School purposes constructed previous to 1910, and many since, within the next five years will have to be scrapped and rebuilt, if the church does not want to lose its place in the competition for the children and young people, going on in every healthy community.

We are all familiar with the Sunday School of forty years ago. It was a subterranean affair; a high basement room beneath the auditorium of the church. Dim, narrow windows, a dismal interior plentifully sprinkled with thin cast-iron columns supporting the auditorium floor above. At one end of the room were two furnaces, whose duty was to heat the church, the Sunday School getting what was left. At the other end closed off by folding doors, were the "Infant Class" and the kitchen. The architects of those days seemed to have a peculiar talent for making the kitchen especially dark, congested, unattractive and unsanitary. There is a peculiar odor of matting and mildew that takes me back to the days when I was in the infant class in such a Sunday School. Of recreational and social life there was little. Athletics were non-existent and the Bible instruction though devoted and enthusiastic was incomplete and unscientific.

A complete reform was effected in 1867,* when under the leadership of Bishop Vincent was developed the famous Akron plan—the distinguished Chatauquan's ideal in his own words was "togetherness and separateness." Here we see the real birth of the separate classroom scheme. In the Akron plan classrooms are arranged radially on floor and gallery about an open auditorium. With this arrangement, the entire Sunday School took part in the opening and closing exercises. This plan had many defects, the principal one of which was that children were thrown with others of their own age only in the very limited circle of the class. In the general exercises, which must not be too highbrow for the little tots and in consequence were far too juvenile for the grown ups, there was little community spirit or congeniality. The good Bishop never dreamed of the responsibilities that the churches were later to assume in the development of the young people, aside from the purely de-

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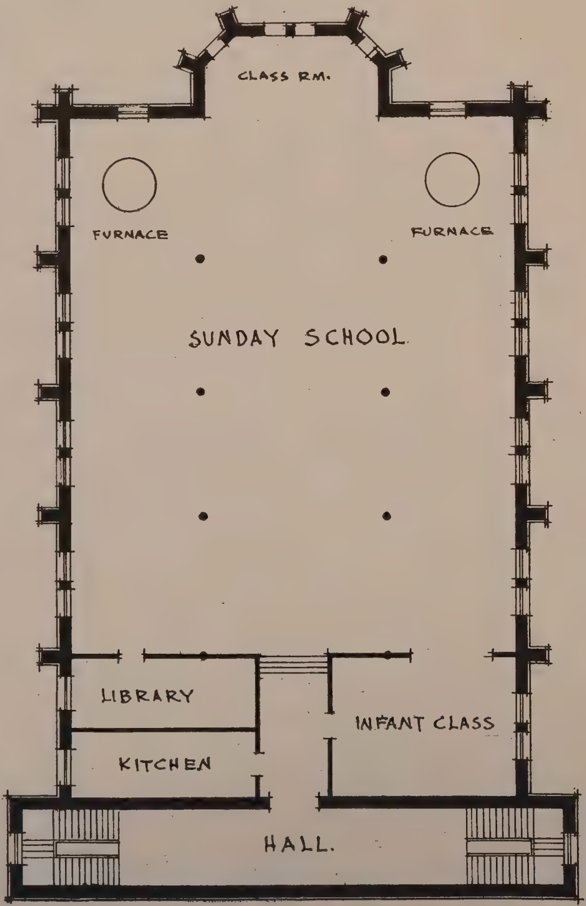
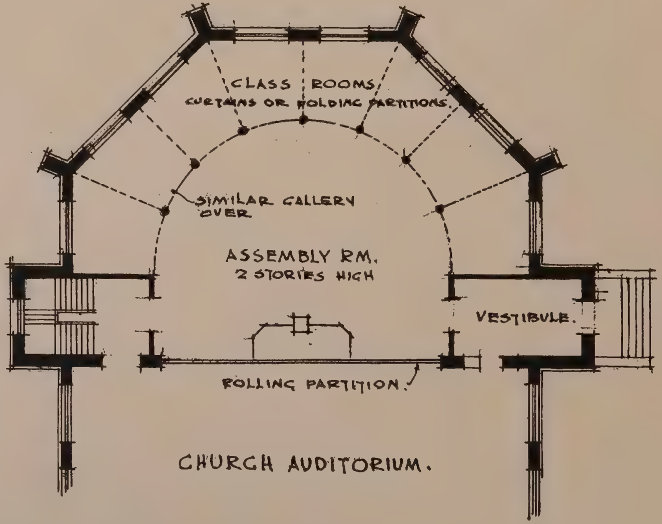
The name Sunday school is chosen because of its general acceptance rather than the better words Bible School or Church School. Service School would be still better.

*Marion Lawrence in "Housing a Sunday School."



THE BASEMENT SUNDAY-SCHOOL
TO 1870



THE AKRON PLAN
1870 TO 1907

votional, and the enormous changes these would entail. In 1907, appeared the International Graded Lessons,* and the departmentalized Sunday School was born, and by the same token the knell which had already been sounded for the old basement Sunday Schools was rung again for the Akron plan.

This is the scheme under which most Sunday Schools are organized and built today. The graded lessons divide it into departments as follows: Beginners, Primary, Junior, Intermediate, Senior, Young People, Adults: and appropriate lessons are provided for each. Each department meets for devotional exercises at opening and closing, and between, in small classes for study. Socially the student is not overawed by his elders, nor worse still, bored by his juniors. His entire time is spent in congenial company.

As a corollary, the Sunday School must cater to youthful requirements and desires, entirely outside of the religious. Athletics, dramatics and social activities of all sorts must be organized and carried on by the Sunday School. These extraordinary requirements, or rather opportunities, have caused the expanding Sunday School to burst not only out of the basement, but out of the church building as well. And the well balanced church "plant" of today shows an extended building or group—about a third of which is occupied by the church and two-thirds by the Sunday School.

Such a complete building for the average active and successful church—say of one thousand in the church and one thousand in the Sunday School—occupies a lot about 200 ft. square, about 40 per cent. of which is devoted to garth, lawn or courts.

In style, nine times out of ten it will be an adaptation of the Gothic, which with its Christian lineage and associations, its amenability to unusual conditions and sometimes meagre pocketbooks, has proved the most suitable and beautiful expression. The church building itself will dominate the group with its greater height, its more elaborate ornamentation and its tower or *flèche*.

The Sunday School building will harmonize with the style of the church, though its ornament will be less rich, and domestic touches, such as half timber and plaster, may creep in to emphasize its purpose. Its windows though leaded will be for the most part clear, ample in size and numerous, its carvings secular and even humorous, and the varied purposes of different parts of the interior expressed as eloquently as possible on the façades.

Most building committees in the Middle West at least make a determined effort and real sacrifice to build the church and Sunday School of stone, or at least to use as much stone as possible. Few committees will contemplate any impoverishment of the exterior without vigorous protest and genuine regret.

The interior of the Sunday School building, however, is our principal interest. When it first emerged from the basement, unable to stand alone, it leaned all too heavily on the mother church. In fact the Akron plan schools were usually extensions of the main building, and the big assembly room with its radial class rooms could be "thrown into" the church auditorium by cunningly devised sliding panels or doors. The modern Sunday School building has no such intimate contact, though direct doors and halls connect the two.

The heart and soul and, oftentimes one imagines the lungs, of the building, is the social hall.* This is a creature of the new dispensation. In no way, shape or manner is it related to the Akron assembly room. It must be at least 60 ft. long, 40 ft. wide and 16 ft. high. If it can increase in its length and height, all the better. It must have at one end a stage, and if height allows, it should have at the other a balcony, but which must not encroach on the 60 ft. It must have a moving picture booth at one extremity and a silver screen at the other. Its floor must be of fine maple and its walls and ceiling

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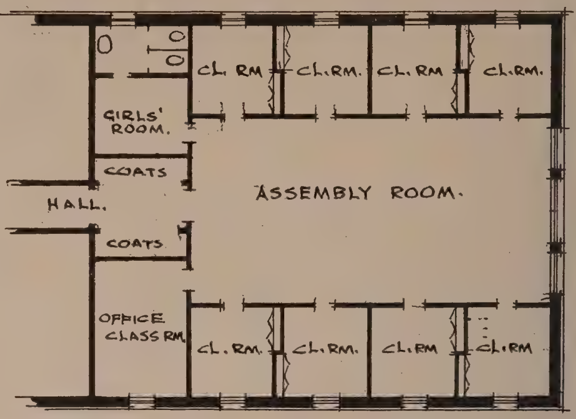
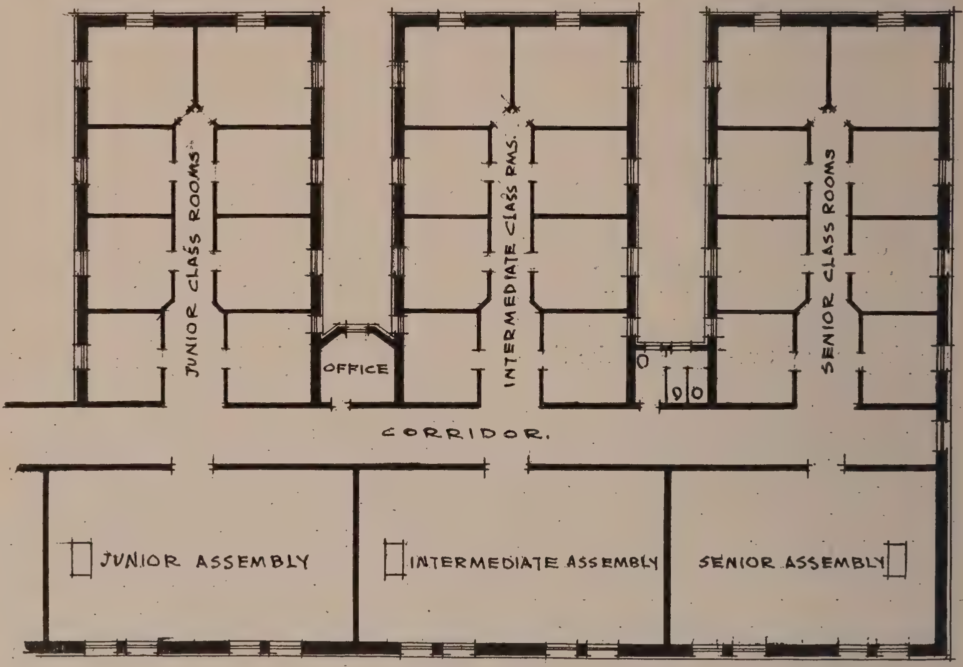
*The first graded lessons (for beginners) appeared in 1903. The International Graded Lessons were authorized by the International Lesson Committee of the International Council of Religious Education. The Lesson Committee issues topics only. The Denominations alone or in groups issue their own lessons.

*Called indifferently Recreation Room, Assembly Hall, etc.



AN IDEAL DEPARTMENT
1907 TO 1924

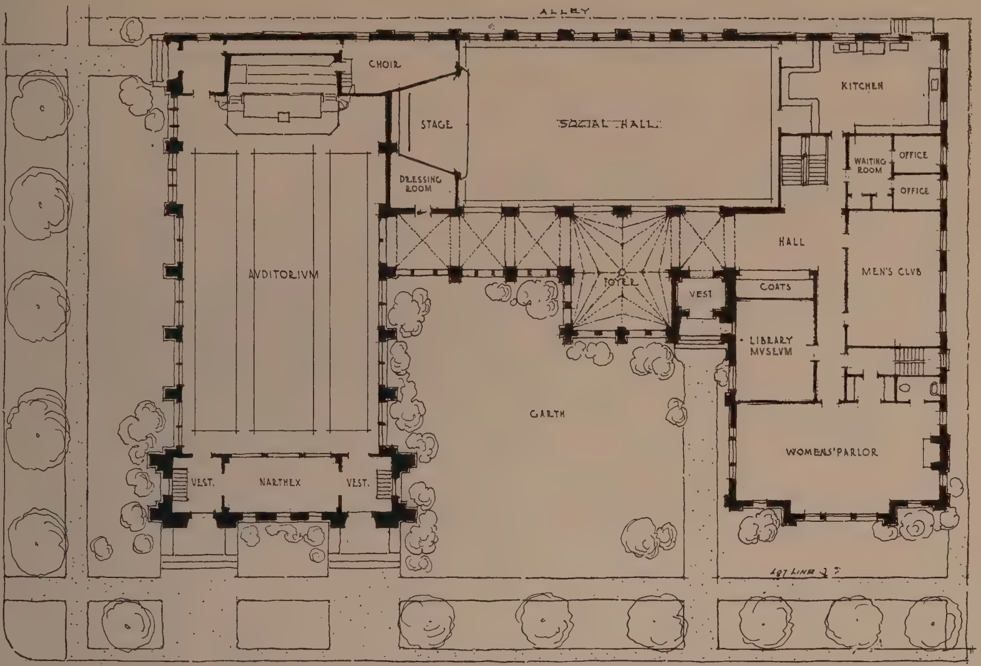
NOTE
CLASS ROOMS TO
BE FINISHED AND
DECORATED DIFFERANTLY.



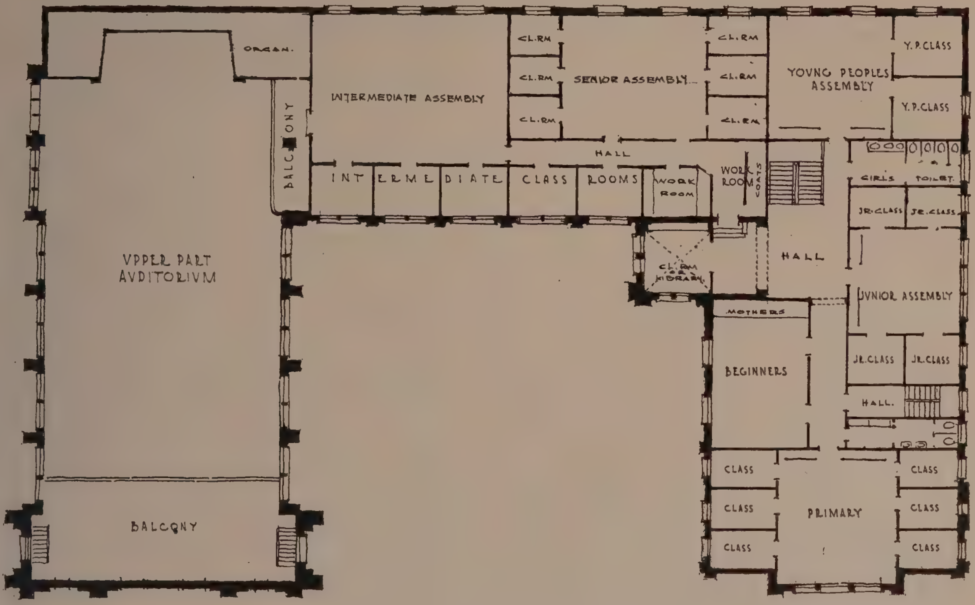
SUGGESTION FOR A BATTERY OF DEPARTMENTS
THE FUTURE (POSSIBLY)

The Architectural Record *May, 1924*

Plan of average Sunday-School of today and suggestion for Sunday-School of the future

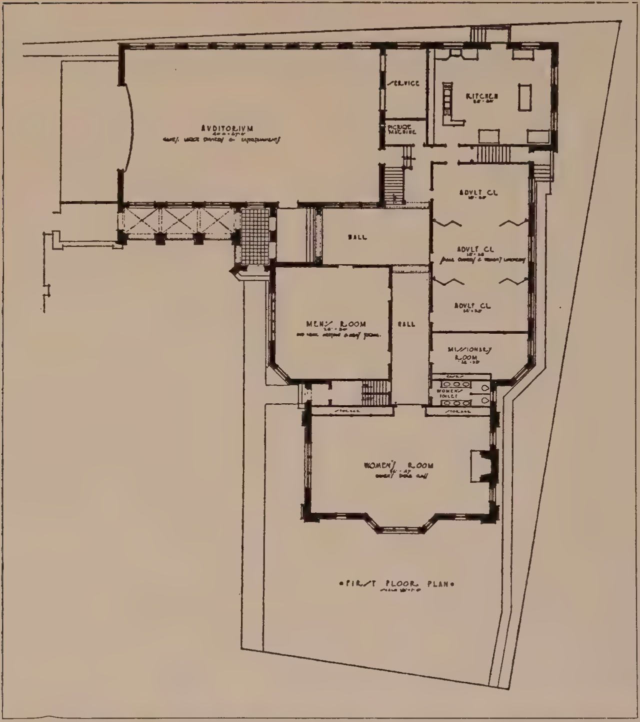


First Floor Plan

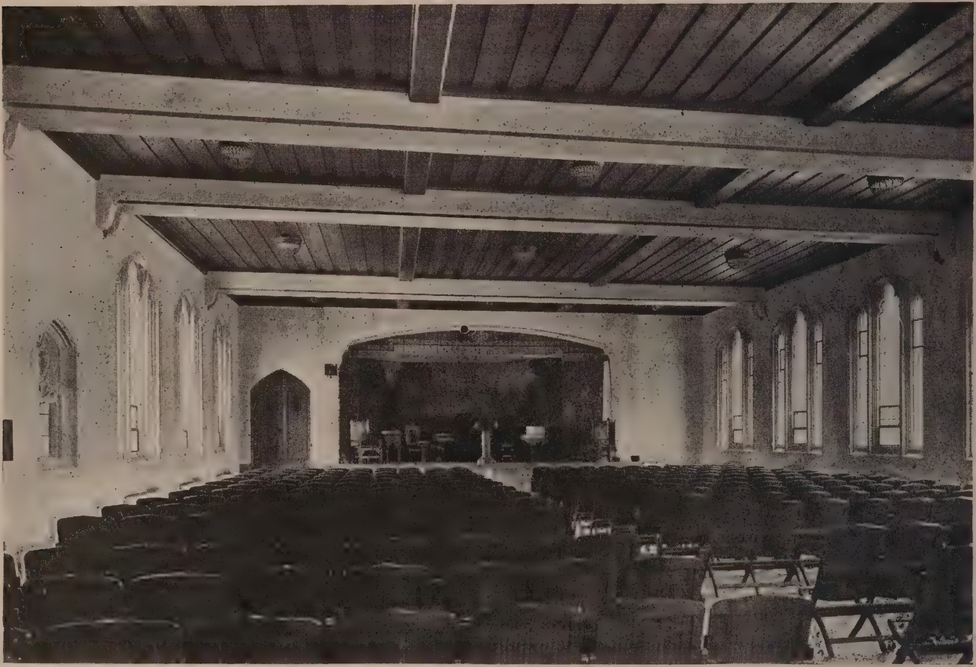


Second Floor Plan

Plans of a typical Sunday-School, showing its relation to the church. All departments are fully developed and in their proper relationship. These plans provide for an attendance of 800 in each church and Sunday-School. The lot is 200 x 130 feet

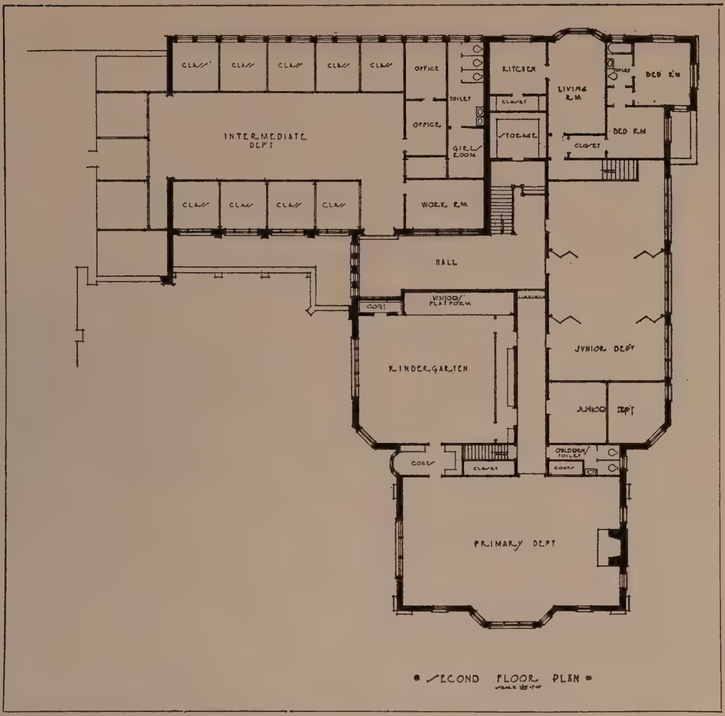


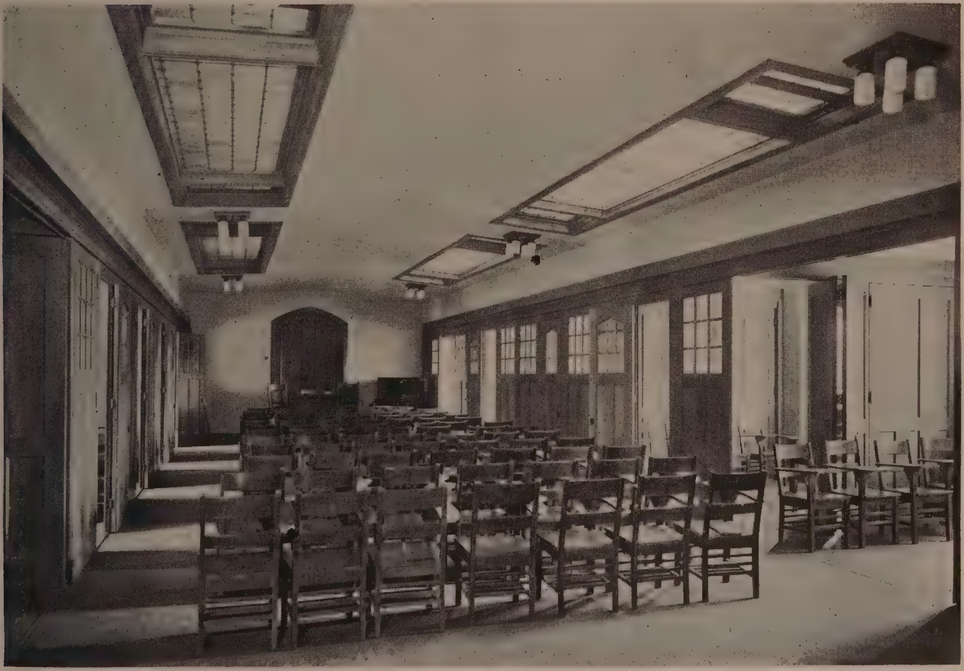
Church School
FIRST BAPTIST CHURCH,
EVANSTON, ILLINOIS
Tallmadge & Watson, Architects



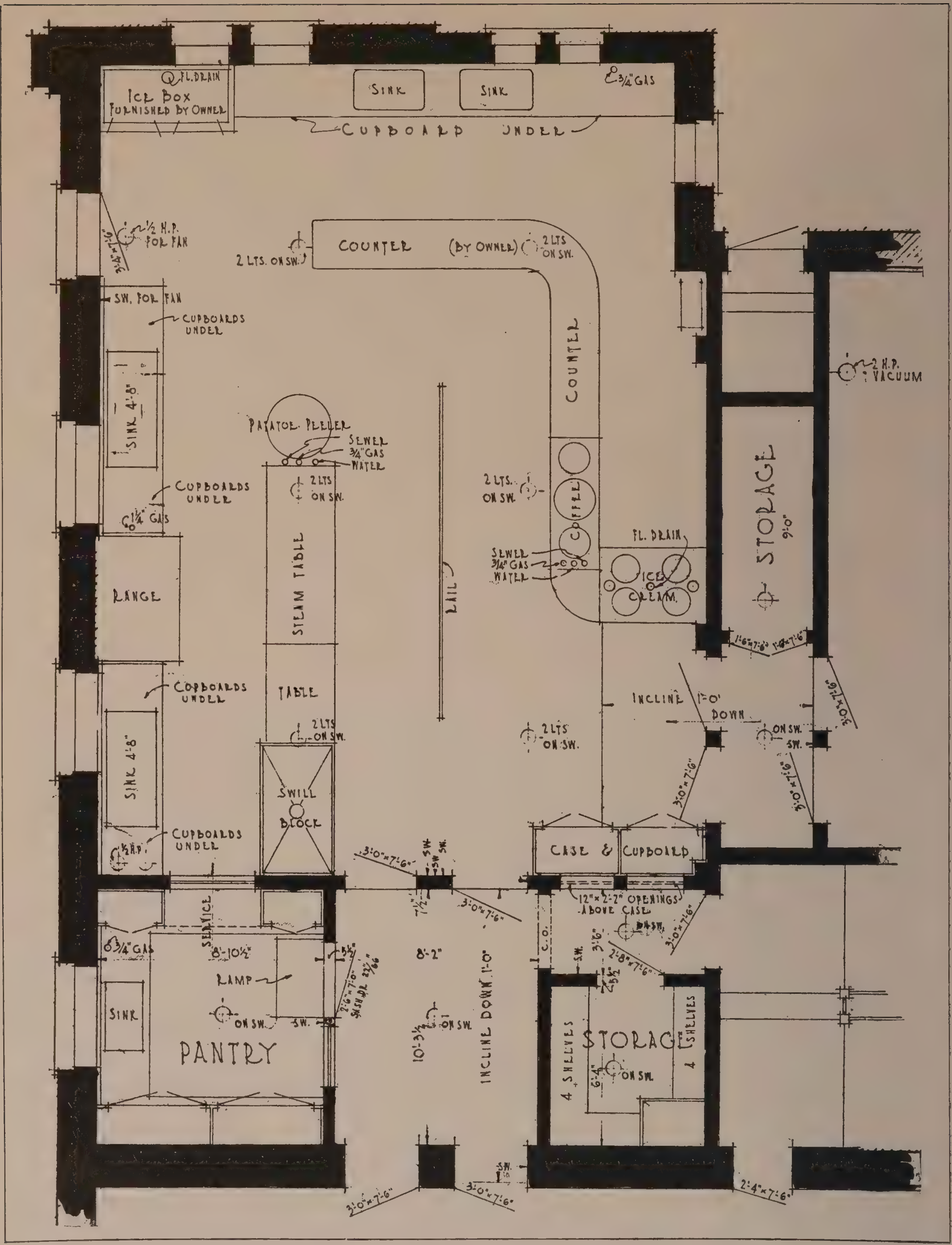
Kenneth McLeish Hall
In use as a lecture hall. May be used also for gymnasium, theatre, and dining hall

Church School
FIRST BAPTIST CHURCH,
EVANSTON, ILLINOIS
Tallmadge & Watson, Architects





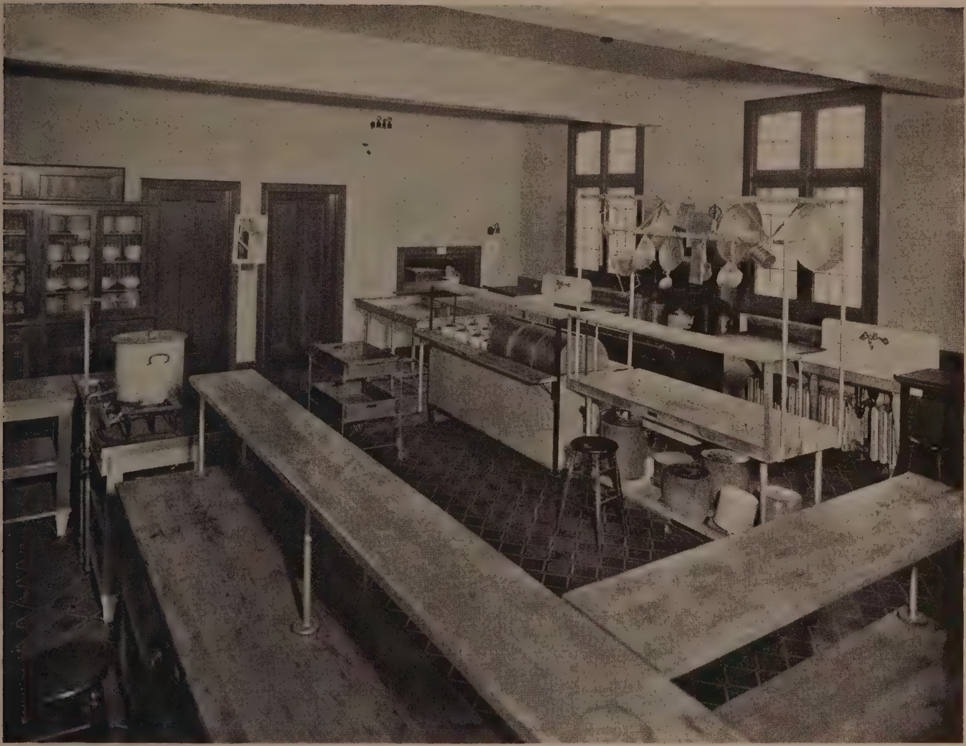
Intermediate Department
Opening classrooms formed by folding partitions



Kitchen Layout

FIRST BAPTIST CHURCH SCHOOL, EVANSTON, ILLINOIS

Tallmadge & Watson, Architects

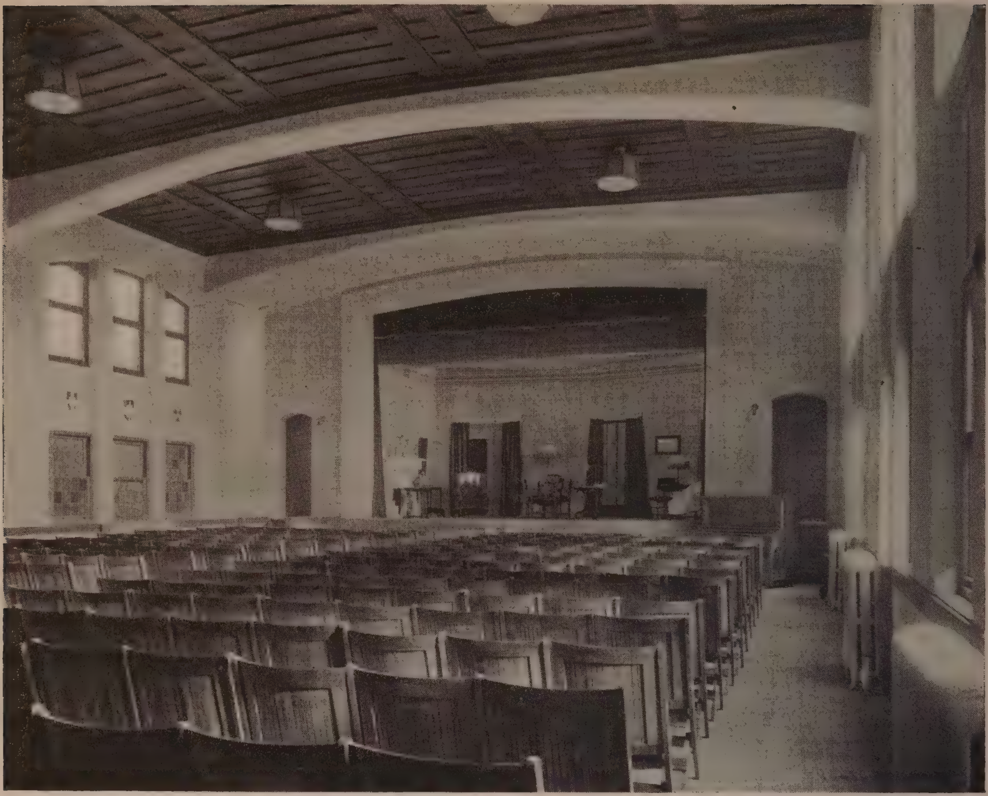


Kitchen
FIRST BAPTIST CHURCH SCHOOL, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects

must be handsome in appearance, yet adapted to rough usage. It must have an ingenious method of producing and concealing basketball goals and hundreds of chairs and tables. Its windows, which are leaded and beautiful, are protected with removable iron grilles and its lighting fixtures must seek similar protection, for this room will be assembly room for the Sunday School, gymnasium, theatre for dramatics and moving pictures, banqueting hall for the entire church and prayer meeting room on Wednesday nights, to say nothing of conventions, bazaars, exhibitions, etc.

On account of the height of the social hall, 16 ft. at least, it is necessary, if this room is located in the first story, to depress the first floor a foot or two and reach the rooms above the hall by means of steps from the second floor. Another solution is to put the social hall on the level of the basement floor and let it rise through the first story. The descent of a flight of stairs from the first floor is more than compensated in some cases by the great height, at least twenty feet attained by the use of what is often waste space in the basement and by the preservation of a level second floor. Further, the corridor and other first story rooms can open by windows into it, thereby providing an excellent substitute for a balcony and resulting in a most attractive architectural effect.

There are other rooms which aid and abet the social hall in its activities and the chiefest of these is the kitchen. The modern church kitchen is the best lighted room in the building. It contains about one thousand square feet. It has an entire complement of stoves, vegetable and cooks' sinks, steam tables, dishwashers, coffee urns, etc., and is carefully arranged



Social Hall
ST. LUKE'S PARISH HOUSE, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects

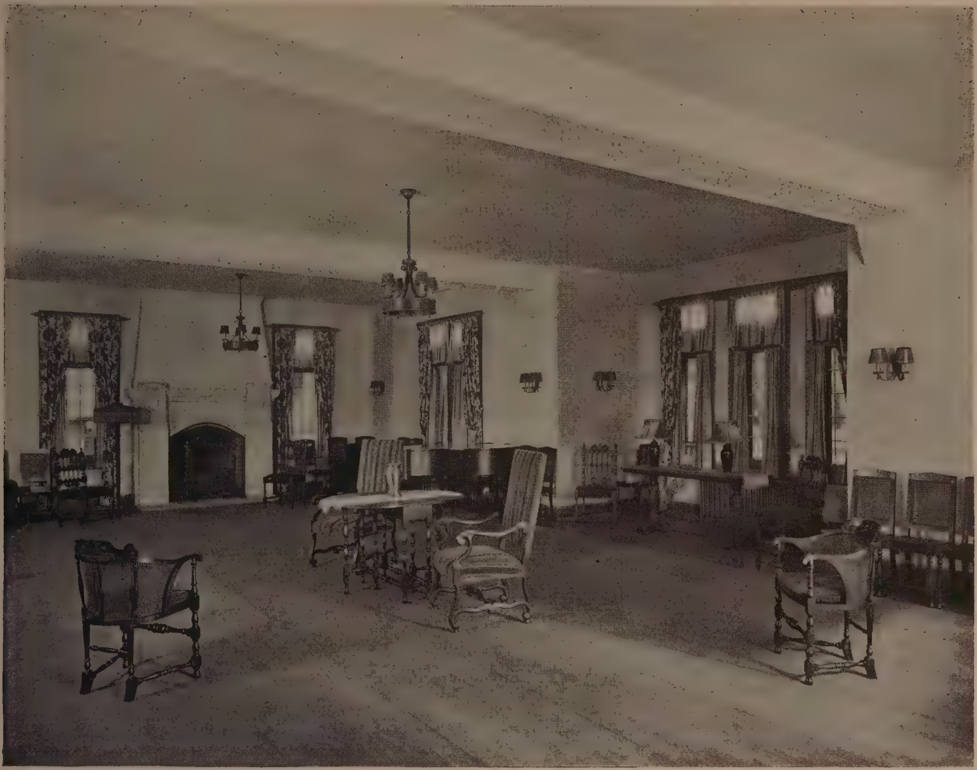
so that in service the waitress can leave the used dishes and pick up the fresh supplies in orderly rotation and in accordance with modern hotel practice. Cupboards and pantries are of course arranged for, though the large refrigerators and cold rooms in hotels are absent, as food is not left in storage in a church.

While we are on the subject of the ladies, we must congratulate them on the visit of the good fairy that has transformed the women's parlor. Who doesn't remember the old one? Gaunt and desolate with its threadbare carpet, its uncomfortable chairs ranged along the wall; the stencilled and calcimined walls hung with crayon portraits of bewiskered superintendents in white cravats, and comfortable mothers in Israel.

Besides ample light, south if possible, the women's parlor should have a fireplace, small toilet room in connection and large storage closets for sewing machines, etc. It should have beautiful furniture, a fine rug, attractive hangings, standing lamps, etc. In fact it should be as near like a living room in a home as possible.

Sometimes the ladies won't sew in their parlors, in which case an adjoining classroom can be used. Kitchenettes are not advisable if the parlor is anywhere near the kitchen. A room like this is used not only for the various social gatherings of the women in the church, but many a bride has had her wedding reception there and I see no reason why the young daughters in the church should not make their bows to society in the same attractive surroundings.

The men are not nearly so particular as



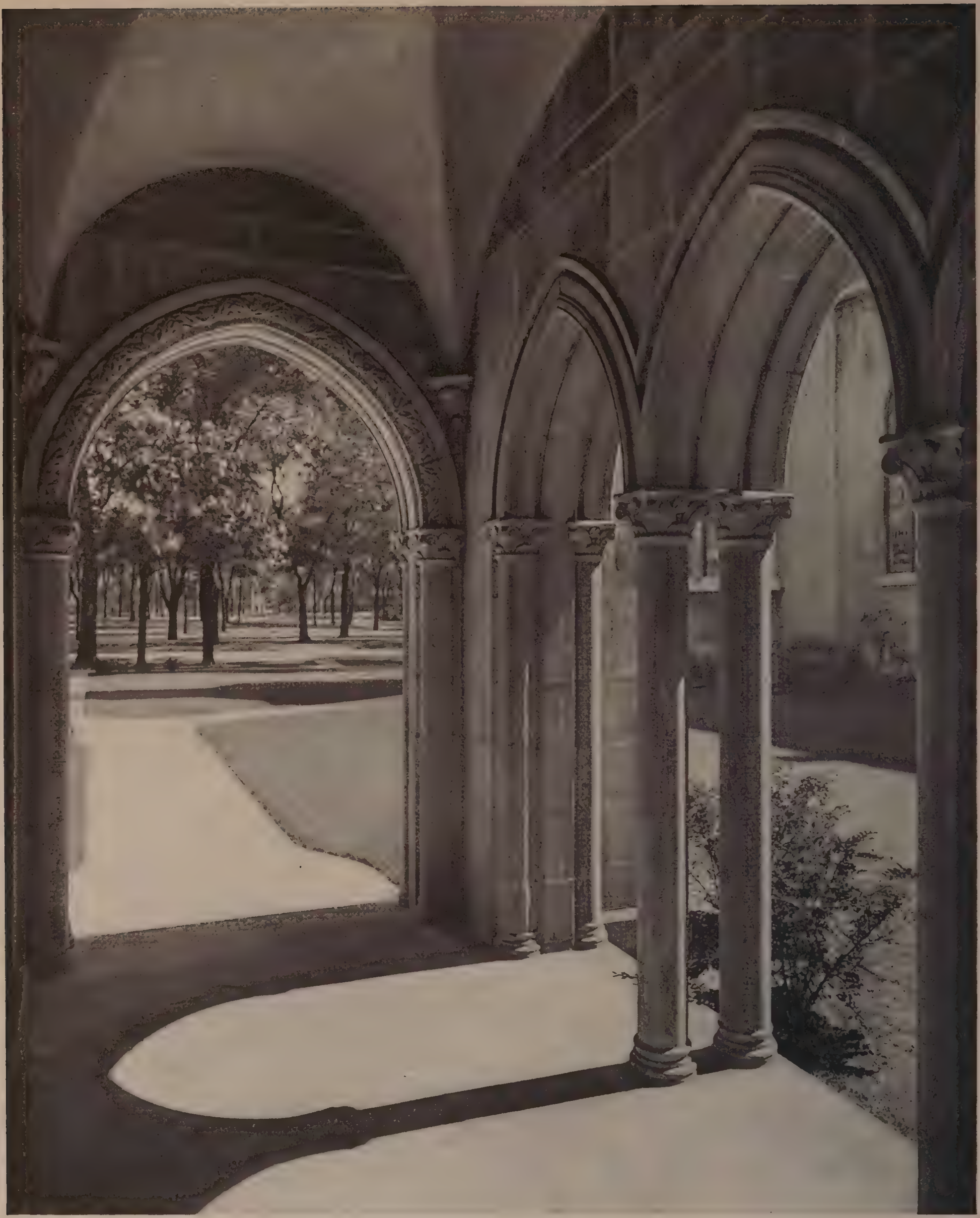
Women's Parlor
An example of a spacious room used almost exclusively for social purposes

the women about a social room, nevertheless there must be one, even if it is used only for class work. Attempts to make the men's room a clubroom where they can congregate nights or week days has not been a success. Paradoxically the men who go to church are the men who stav home. The room should be large, simple and vigorous in treatment without blackboards and paraphernalia except ample wardrobes for coats. If the churches would allow the men to smoke in their own room, they would tremendously increase its popularity.

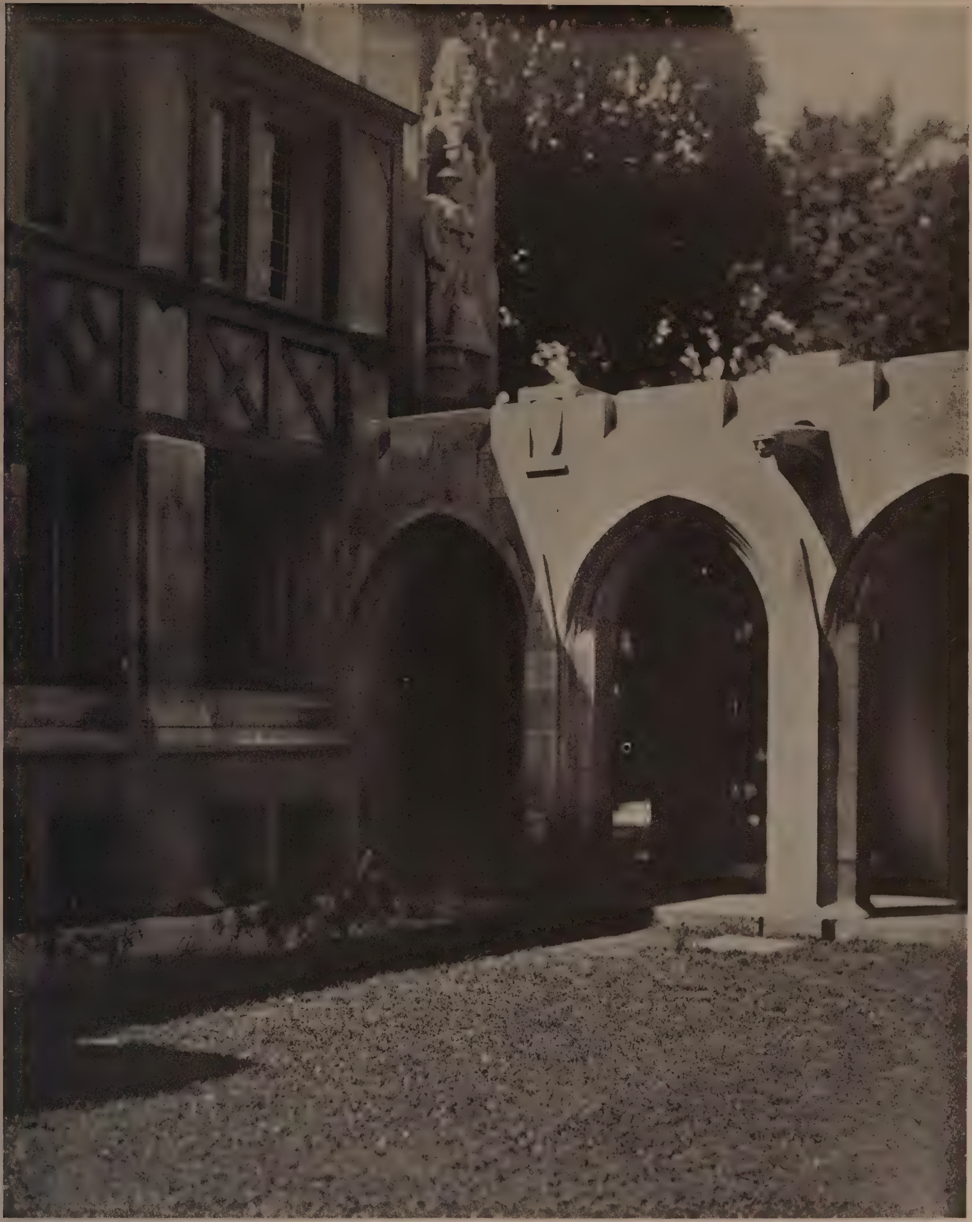
Boys in their leisure hours are destructive and unmanageable and time not occupied in class attendance or athletics should not be spent in the Sunday School building. As a result, the so-called "boy scout room" is in the basement, usually in connection with the locker room. This room is seldom made attractive but could be. It should not, however, be open to general use of the boys unless there is a scout leader in attendance.

These rigorous restrictions are not necessary for the gentle and law-abiding girls. While their locker room unfortunately must be in the basement, their club room should be above and as attractive and personal as possible. If their organization is large, a small kitchenette will be a great attraction. Other social rooms there may be but these are the most important.

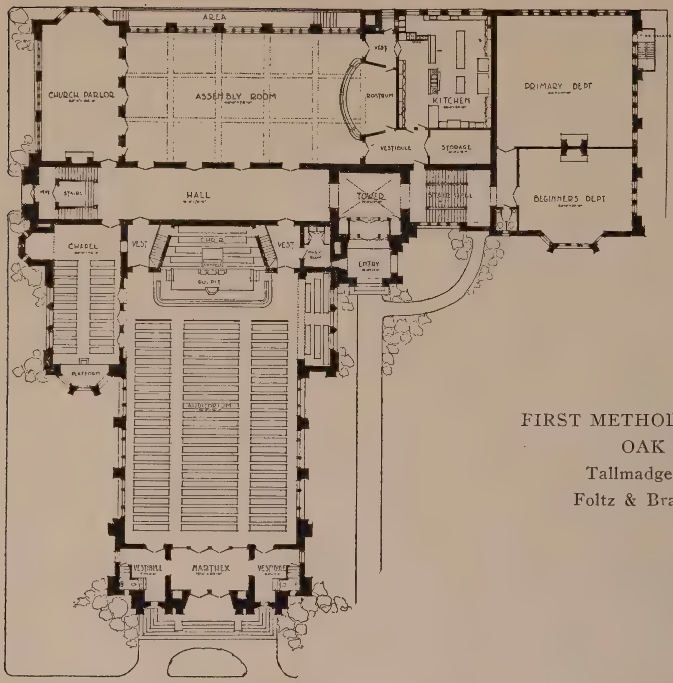
So much for the social side. Now for the educational and devotional, which are one in the Sunday School. The departments with their ages are ordinarily as follows: Kindergarten 4 and 5, Primary 6 to 8, Junior 9 to 11, Intermediate 12 to 14, Senior 15 to 17. Young People 18 to 24. Adults. Very large Sunday Schools often have a cradle roll for in-



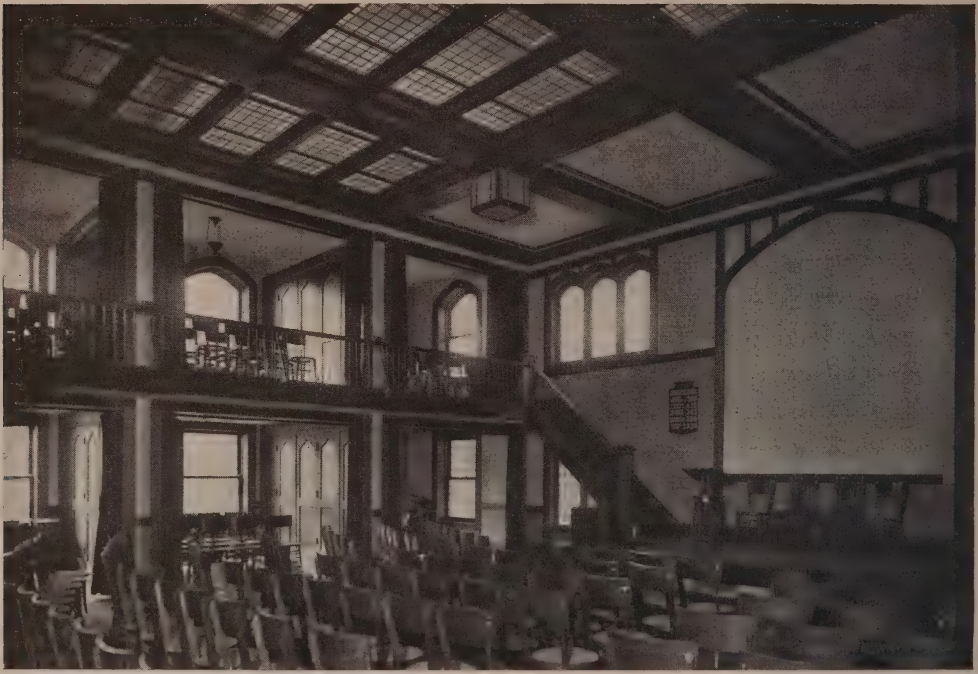
Entrance Cloister—Each sculptured corbel represents a child from a department
FIRST BAPTIST CHURCH SCHOOL, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects



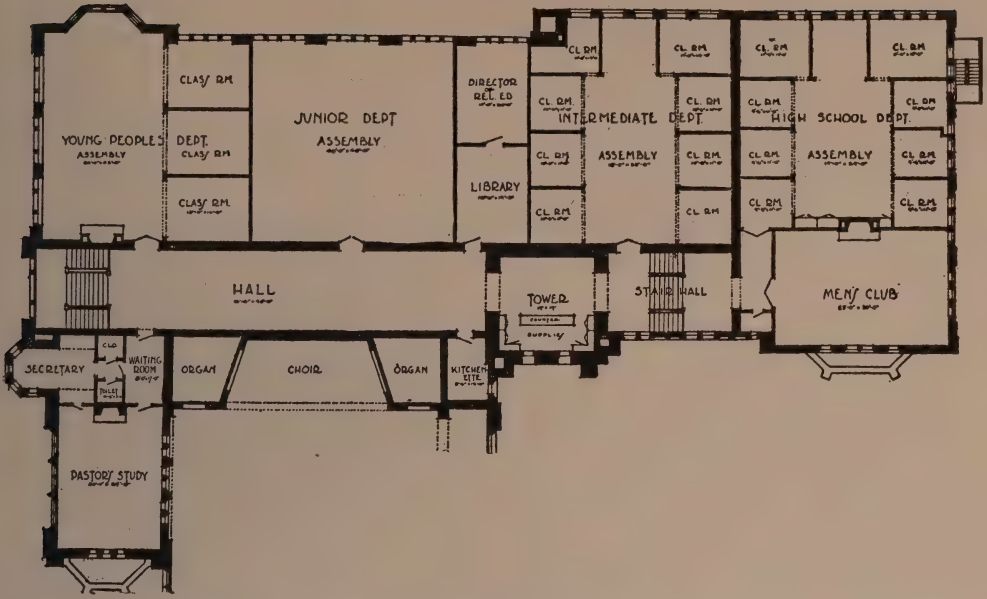
A corner of the Garth, showing Parish House and Battle Cloister
ST. LUKE'S CHURCH, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects



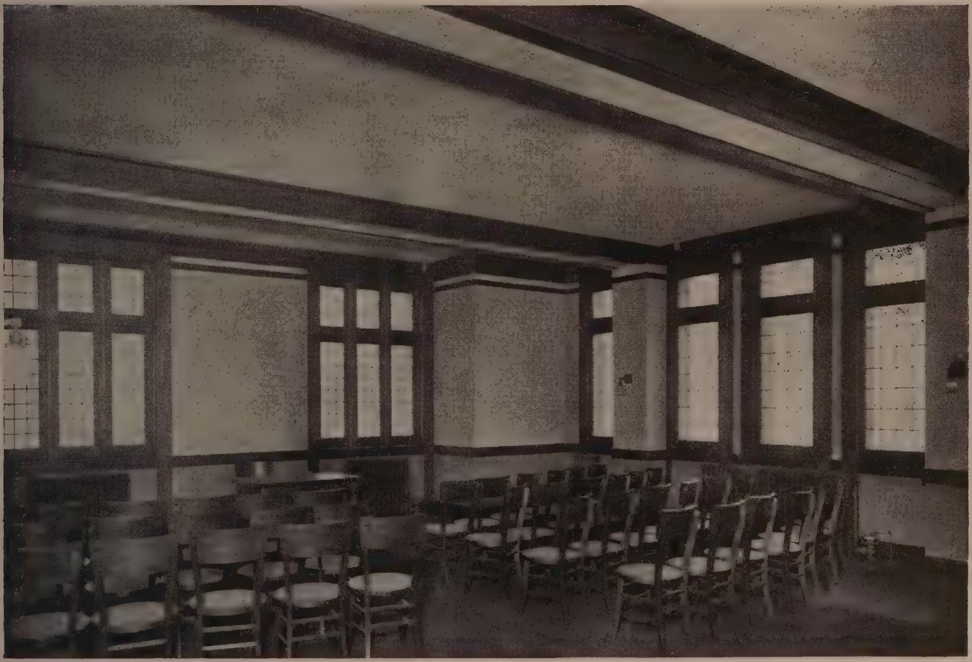
Plan
FIRST METHODIST EPISCOPAL CHURCH,
OAK PARK, ILLINOIS
Tallmadge & Watson, Architects
Foltz & Brand, Associate Architects



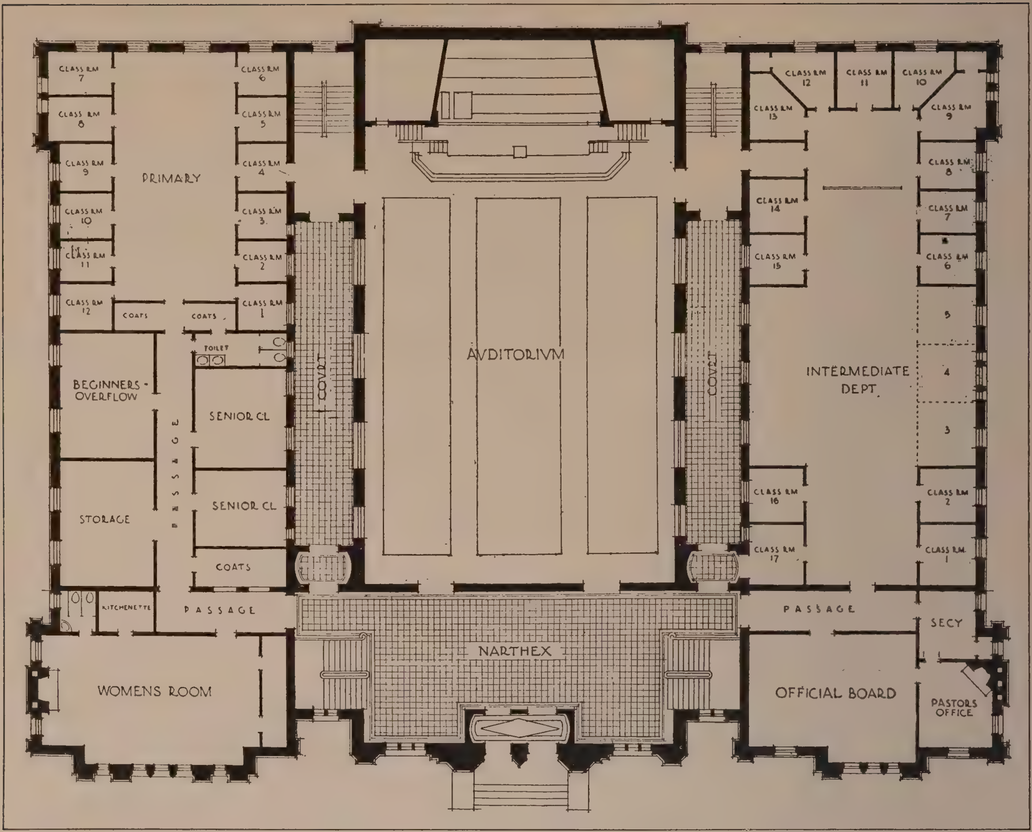
Assembly Room
Built after the Akron plan. Since the school has been departmentalized it serves at different sessions as Junior and Intermediate Departments



Second Floor Plan



A Classroom for Adults
FIRST METHODIST EPISCOPAL CHURCH, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects



First Floor Plan
FIRST METHODIST EPISCOPAL CHURCH, ELGIN, ILLINOIS
Tallmadge & Watson, Architects

fants with a special mothers' room or *crèche,* sometimes a 'teen age department coming between the intermediate and the senior, young married peoples' department, a teachers' training department and so on. These standard departments in the average school conveniently divide it not only into congenial groups, but into divisions occupying approximately equal floor spaces.

The ideal department is a miniature school in itself consisting of an assembly room, classrooms, a coatroom and an office. In practice, however, the coatrooms and the office are often dispensed with and it has not been demonstrated that separate classrooms are advisable for primary students and kindergartners.

In locating the departments, it is advisable to put those which require the most classrooms on the second floor so that where necessary advantage can be taken of skylights. This naturally puts the primary, kindergarten and adult departments on the first, the junior, intermediate, senior and young people's on the second.

The adults get along better with the little children than the 'teen age, but it is always advisable to have a separate entrance for the two youngest departments or if these are on the second floor a separate stairway.

Classroom and assembly room arrangement taxes the architect as it is difficult to get outside window light for each. Overhead light only for assembly rooms is very bad, for classrooms, in a few cases it can be endured. Courts solve the difficulty but they are hard and expensive to construct and detract from the simplicity and homelike atmosphere of the building. The question that makes the fur fly, however, is not windows but partitions. Should the classrooms be closed with permanent plastered partitions, or should they be separated by means of folding, sliding (often sticking) or rolling doors, partitions or curtains?

The only indictment against the permanent partition is that it is inelastic. A classroom so enclosed can be used only for one purpose, about one hour a week. However, with the increasing use of the Sunday School building the period of idleness of its every part is constantly being decreased. The daily kindergarten and week-day Bible instruction are helping to solve the problem.

The advantages are all on the side of the solid partitions. They are sound proof, better looking, less expensive and never out of order. However, folding partitions have their place in separating some of the larger rooms. Thus the adult classrooms of which there are not more than two or three, can be conveniently thrown together by folding partitions, for entertainments or gatherings for which the social hall would be too large.

The ordinary classrooms in each department should preferably open off the assembly, but if necessary they can be attained by adjoining corridors or halls. In the Elgin Sunday School at the suggestion of Mr. D. C. Cook, the veteran Sunday School worker and publisher, every classroom will have its individual architectural and decorative treatment, the purpose of which is to instill class loyalty and spirit by association with a particular classroom.

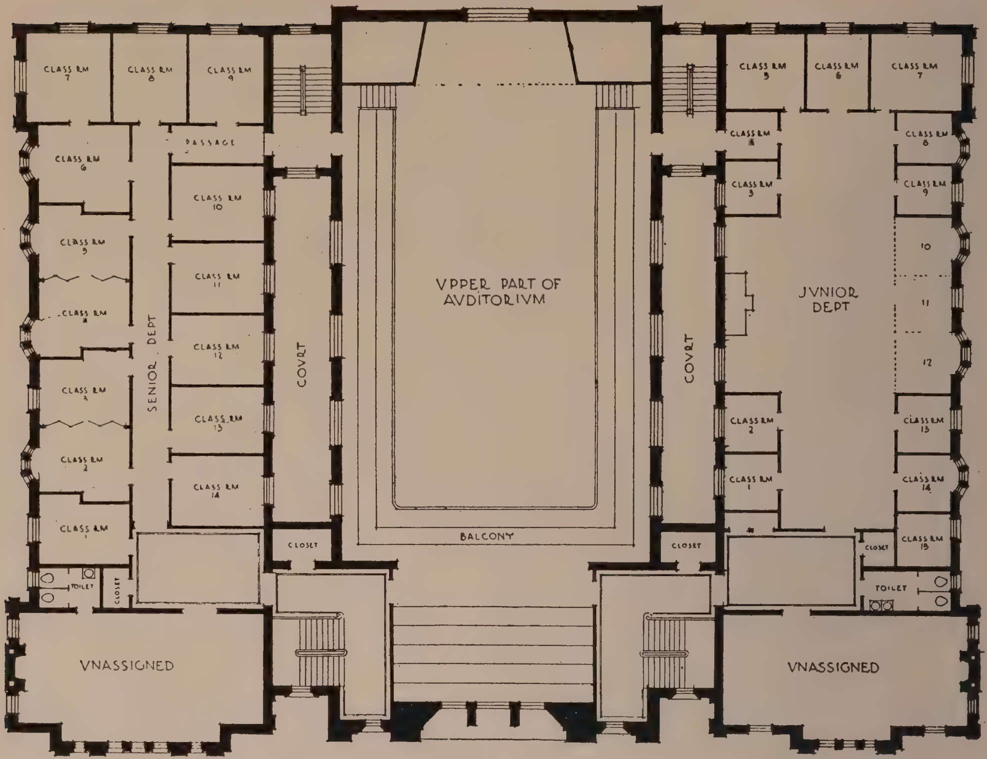
The equipment of class and assembly rooms will be very simple and we will not repeat here any of the excellent standards and specifications given by Tralle & Merrill in their remarkable little book on "Planning the Sunday School," a copy of which should be in the hands of every member of a building committee.

We have found as an improvement on the closed coat room, a heavy screen open at top and ends, with a blackboard on the room side and public school coat hangers on the other. Cabinets and store rooms are necessary and vary with local requirements. The walls should be painted (no stencils) and stippled if possible on canvas, or should be sand finished and stained. The trim is best of oak, the floor of battleship linoleum, the windows of clear glass in small panes, with draw curtains.

It should be borne in mind that the Sunday School, architecturally at least, lies midway between the public school and the home, and in treatment and furnishing, a golden mean should be chosen between the institutional flavor of the one and the intimacy of the other. Juvenile and amusing decorations and painted furniture are appropriate in primary and kindergarten, but for the older students, pictures, religious and secular are best chosen from reproductions of famous ones, although in the classrooms (if they are of the permanent variety) class flags, group pictures and other symbols of community spirit can be hung.

Toilet rooms of the magnificent proportions found in the public school are not required though more of smaller size are needed. There should be a toilet room with diminutive fixtures for the kindergarten and the girls of the primary. There should be a general toilet and a rest room for girls on the second floor. Another special toilet room should be contiguous to the women's parlor. There need be only one men's toilet and that in the basement. It can be part of the toilet and locker system appertaining to the gymnasium. Another toilet room containing showers, should be adjacent to the girls' locker room. There is nothing different from good school practice in the types of any of the toilet fixtures, lockers or drinking fountains, except that there should be little dressing booths for the girls in their locker room.

In the requirements for offices for the ministrative functions, the architect will find a lively divergence. If the school is up-to-date and of good size, there will



Second Floor Plan
FIRST METHODIST EPISCOPAL CHURCH, ELGIN, ILLINOIS
Tallmadge & Watson, Architects

be a director of religious education.* He, or more likely she, should have an office of her own, with ample room for files, typewriter, small bookcase, etc. The superintendent of the Sunday school, if it is a separate official, should have an office or at least desk room with the director. Furthermore, the Sunday School building is likely to prove so intriguing that the pastor will want his study in the building, in which case it should combine with the general church office.

There are various other rooms which may be required, or which may interchange with certain classrooms. One of the most interesting is a missionary room, which can be a veritable museum with maps, cases, and a big globe. A small library devoted to the missionary movement of all the churches would be very valuable and there is no reason why such a room should not be used in common by all the denominations.

The old Sunday school library, with its dog-eared editions of the Elsie Books, the Rollo Books and E. P. Roe, has passed away, but still a bookshelf with the Church and Sunday school publications and technical works relating to religious work and education could well find a place in any modern Sunday school building.

It is not the intention of this article to go into the technicalities of construction. If the building is planned under a city code, it should be slow burning. If it has more than two stories, it should be fireproof. In any event, it is well to have the entire first floor of reinforced concrete, and metal lath should be used, even if the joists and studs are wood. Girders, columns and trusses should, of

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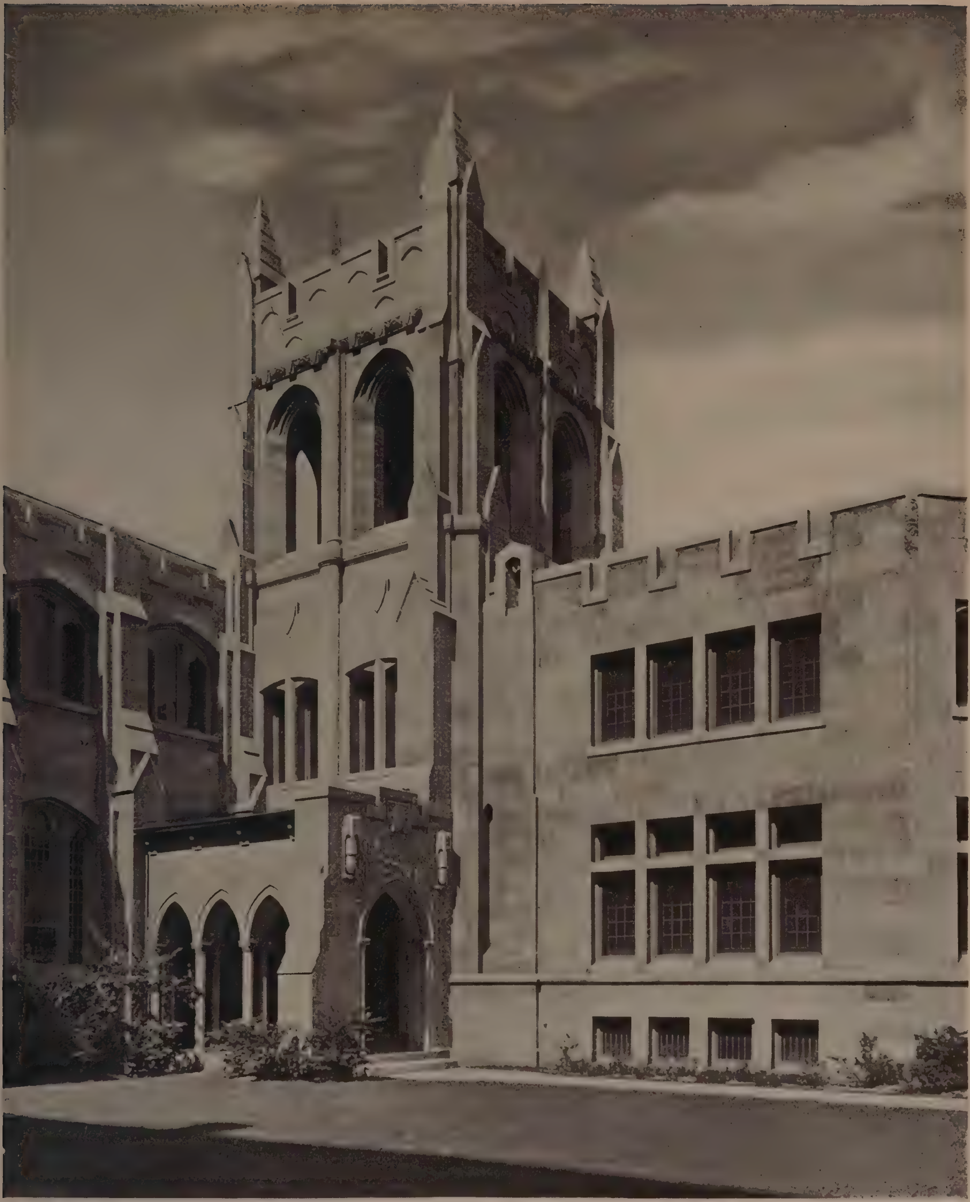
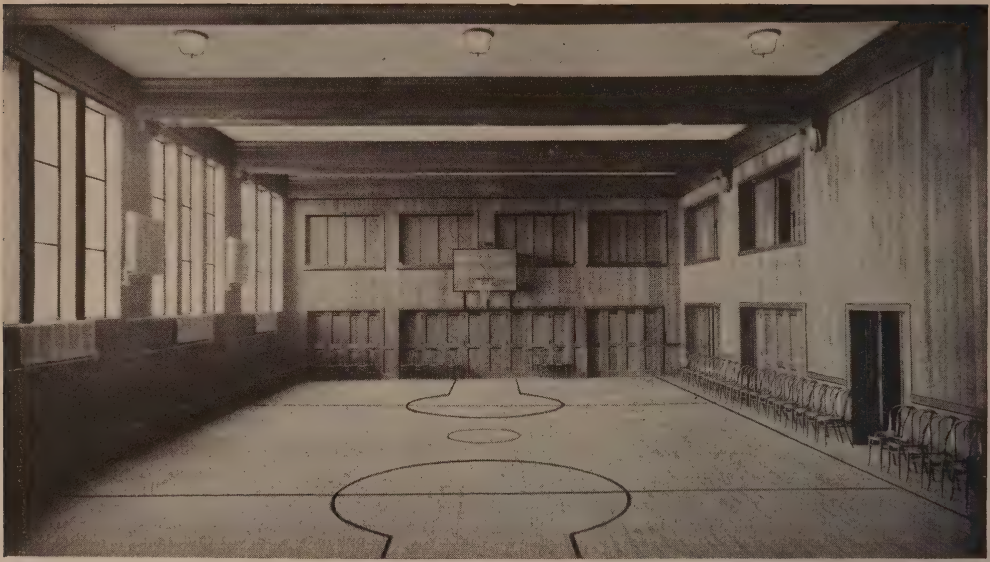
*The officers of a Sunday School recommended by the Board of Sunday Schools of the Methodist Church are General Superintendent, Asst. Superintendent, Supt. of Teacher Training, Supt. of Missionary Training, Supervisor of Graded Construction in addition to the superintendents of each department.



Tower over Entrance
FIRST BAPTIST CHURCH SCHOOL, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects



The Social Hall ready for basketball
HEMENWAY METHODIST CHURCH, EVANSTON, ILLINOIS
Tallmadge & Watson, Architects

course, be steel. Floors should be thoroughly soundproofed.

A difficult problem presents itself in the treatment of the social hall if it is to be a combination room. The walls must resist the attacks of the indoor and basketball players and still preserve their beauty. Brick is cold, hard and makes for bad acoustics. Matched wood ceiling results in excellent acoustics, is sufficiently durable, but is not very good looking. The best material probably is rough, sanded cement, but it must be placed directly on the wall after the same is waterproofed, without furring or lath, in other words, there must be no voids behind the plaster.

Most authorities insist on a mechanical ventilating plant. They are expensive to install and to operate. Their successful operation requires closed doors and windows and in the opinion of the writer they are unnecessary. It must be remembered that Sunday Schools rooms are seldom in use more than an hour consecutively and should be on a site contributing plenty of light and air. Natural ventilation consisting of open windows, ducts which lead into an attic space and several large ventilators on the roof should be ample.

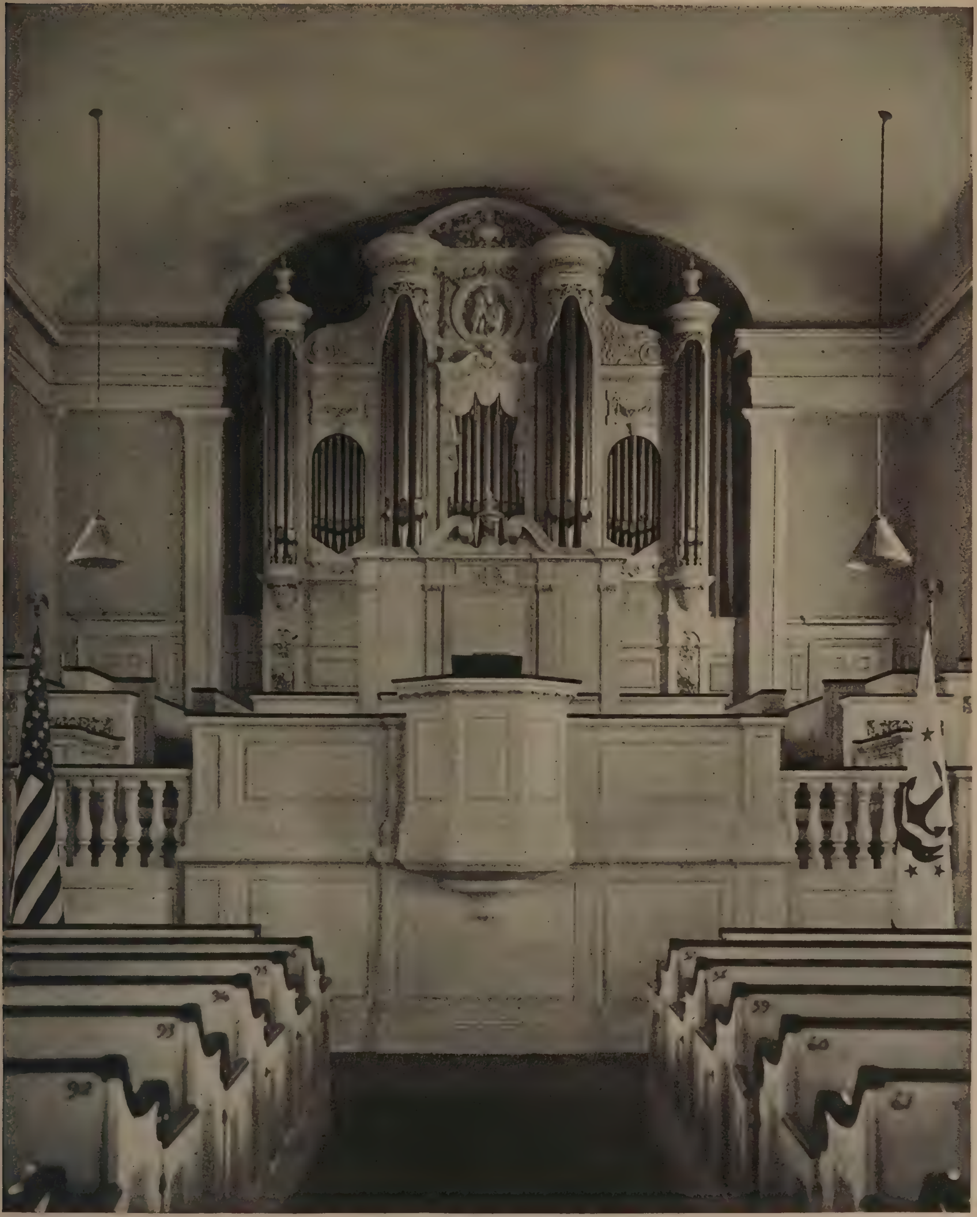
There are of course heating, electric wiring, telephone system, hardware, stage and moving picture equipment, furniture, etc., etc., all of which follow the general trend of good practice.

It is perhaps more than trite to state in these pages that our civilization as we have been practicing it in the last hundred centuries has depended for its continued existence on the home, personal ownership of property, and religion; each must receive the greatest care, attention and encouragement.

The Sunday schools are the pragmatists of religion, consciously or unconsciously they are turning their eyes from their forefathers' ecstatic vision to the land of pure delight and opportunity about them. The child who sang "I want to be an angel and with the angels stand," would hardly be at home in the crowd of playing, working and worshiping youngsters of the modern Sunday School. The realization of the "Kingdom of God on earth," perhaps the avowed object of the church itself in the not distant future, is today the real purpose of the Sunday School.

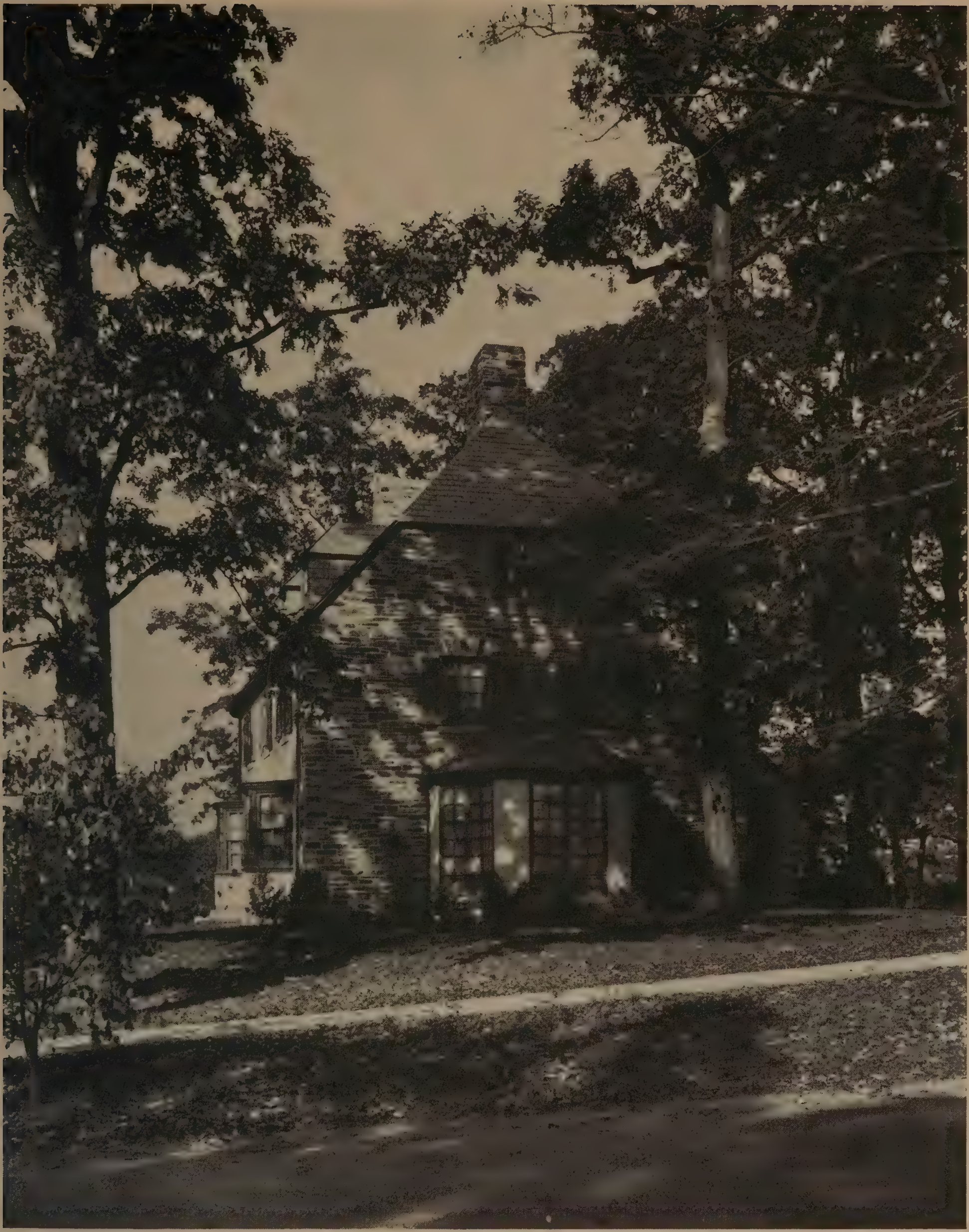
PORTFOLIO

CVRRENT·ARCHITECTVRE

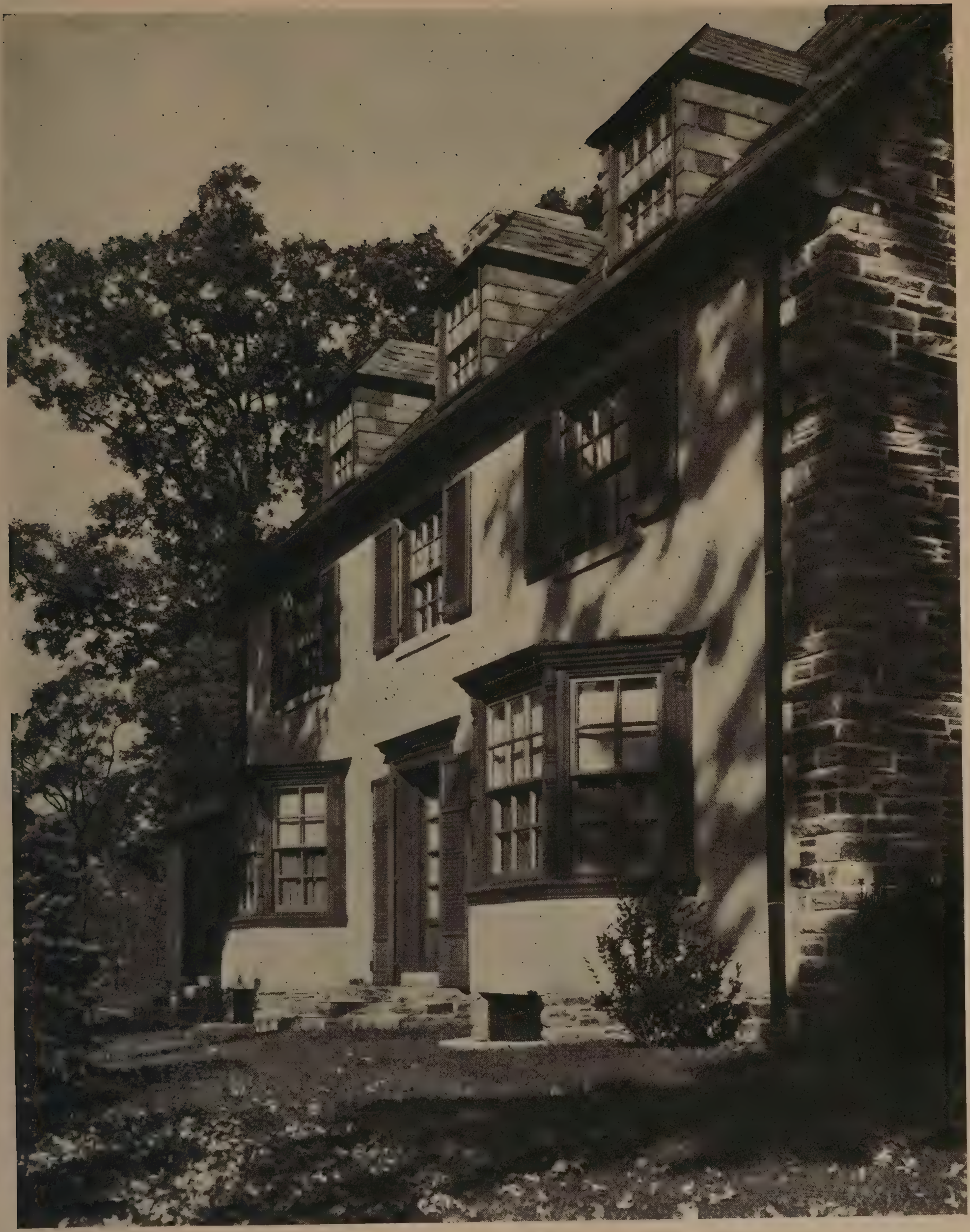


The Architectural Record *May, 1924*

New Pulpit, Choir, Stalls and Organ
THE BENEFICENT CONGREGATIONAL CHURCH, PROVIDENCE, RHODE ISLAND
Bellows & Aldrich, Architects



RESIDENCE OF J. J. BUFFINGTON, ESQ., BALTIMORE, MARYLAND
Edward J. Palmer, Jr., Architect



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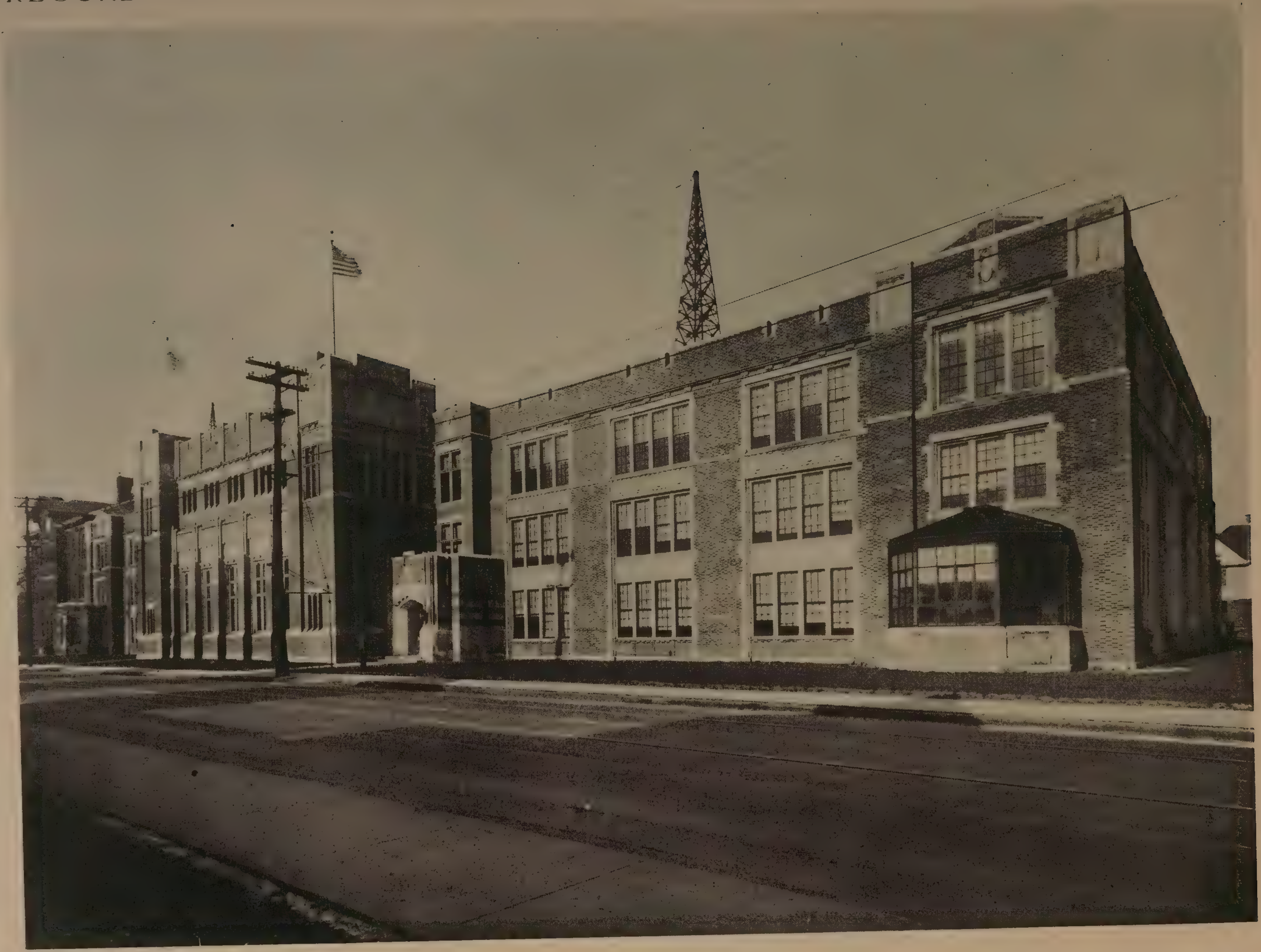
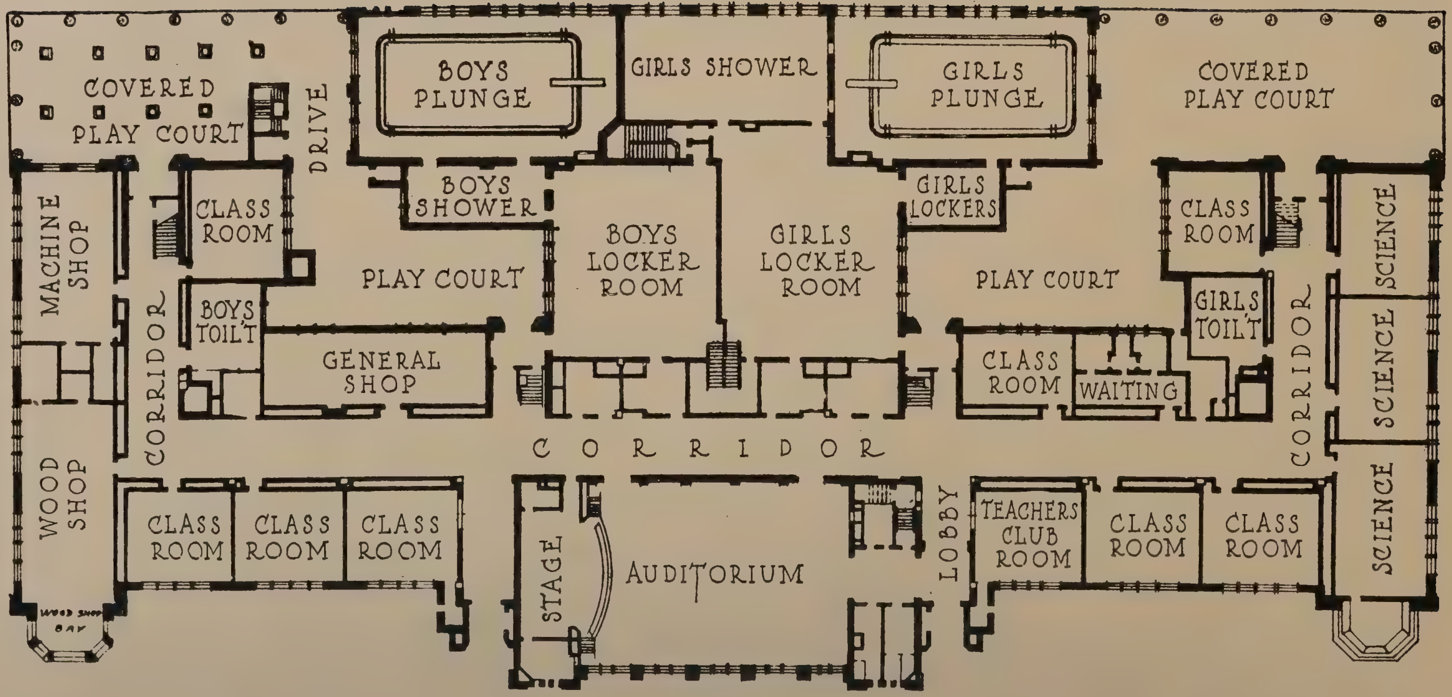
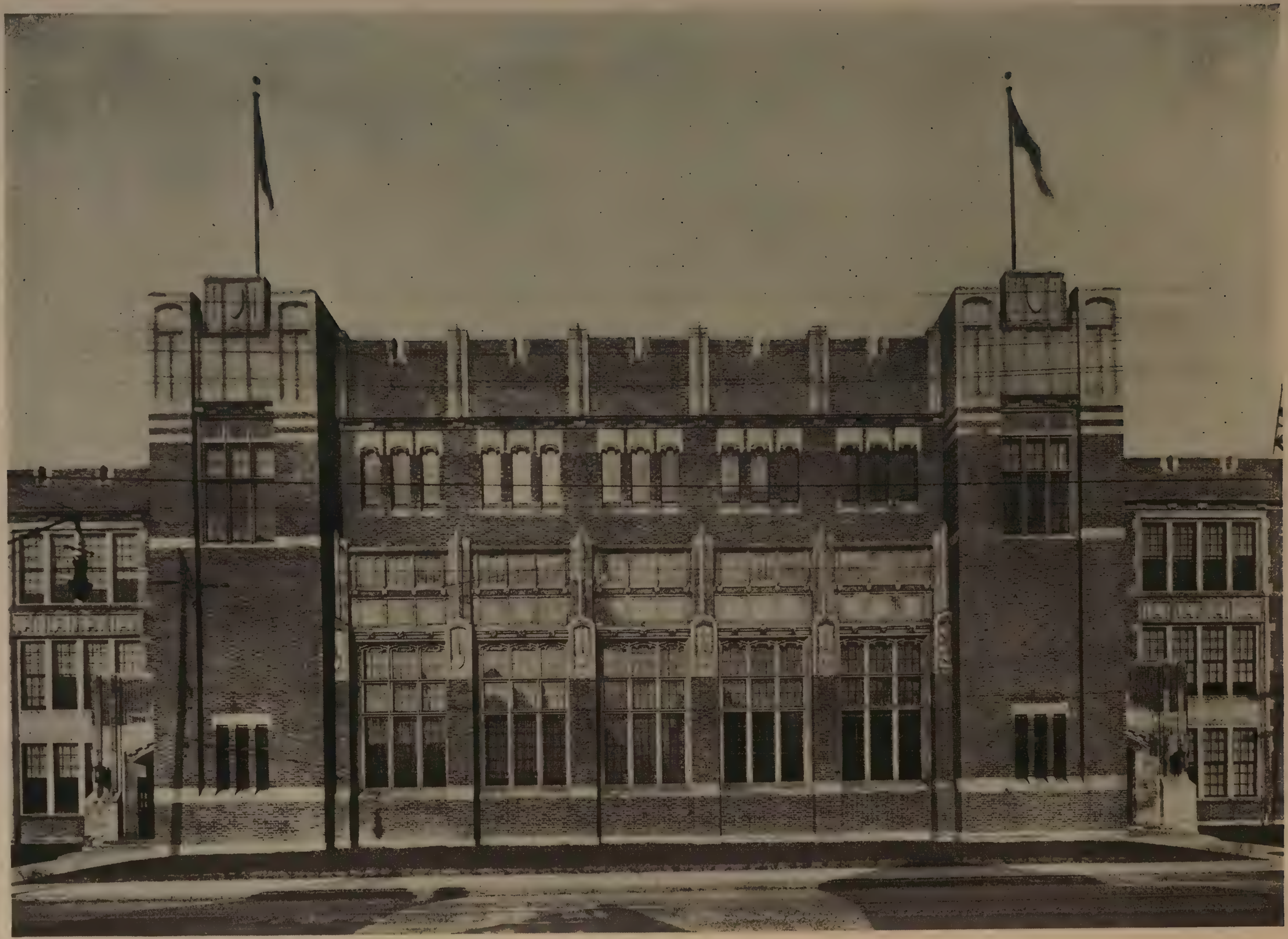


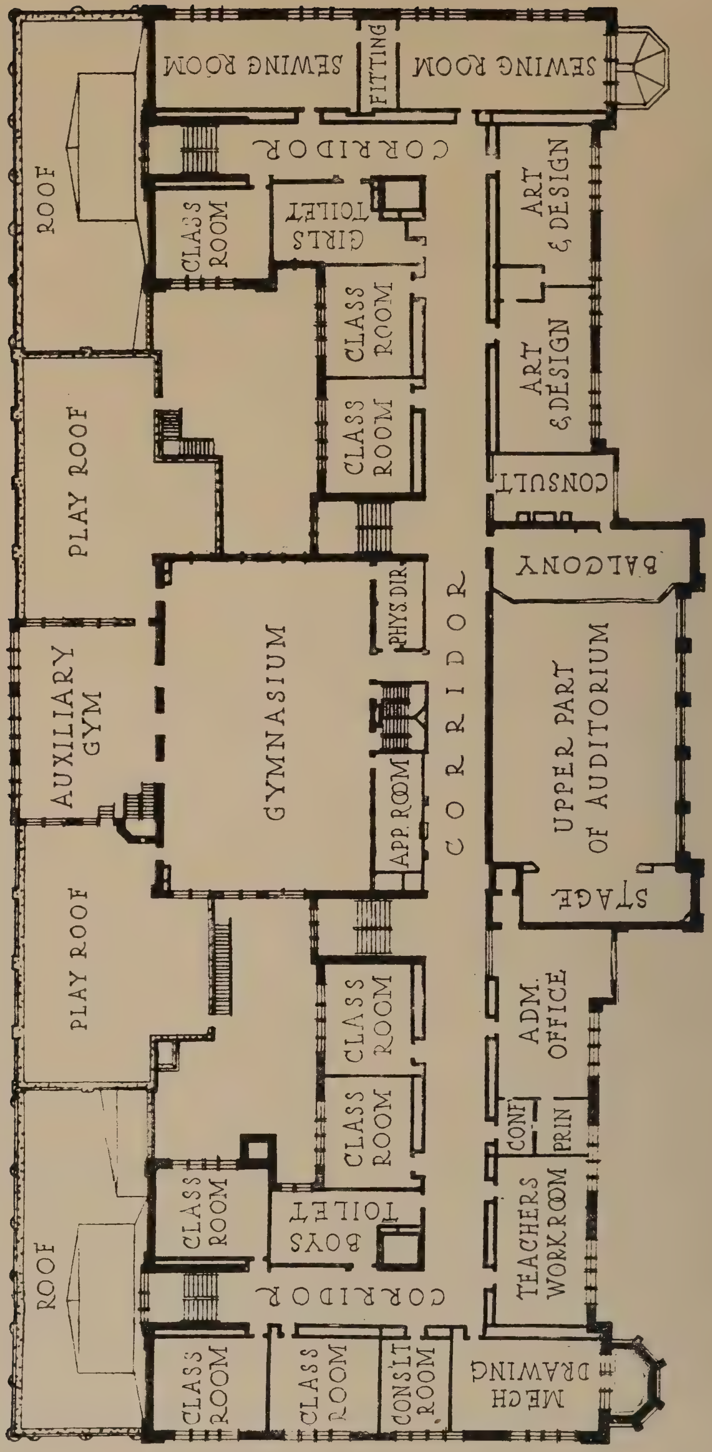
JEFFERSON INTERMEDIATE SCHOOL, DETROIT, MICHIGAN
Malcomson & Higgenbotham, Architects



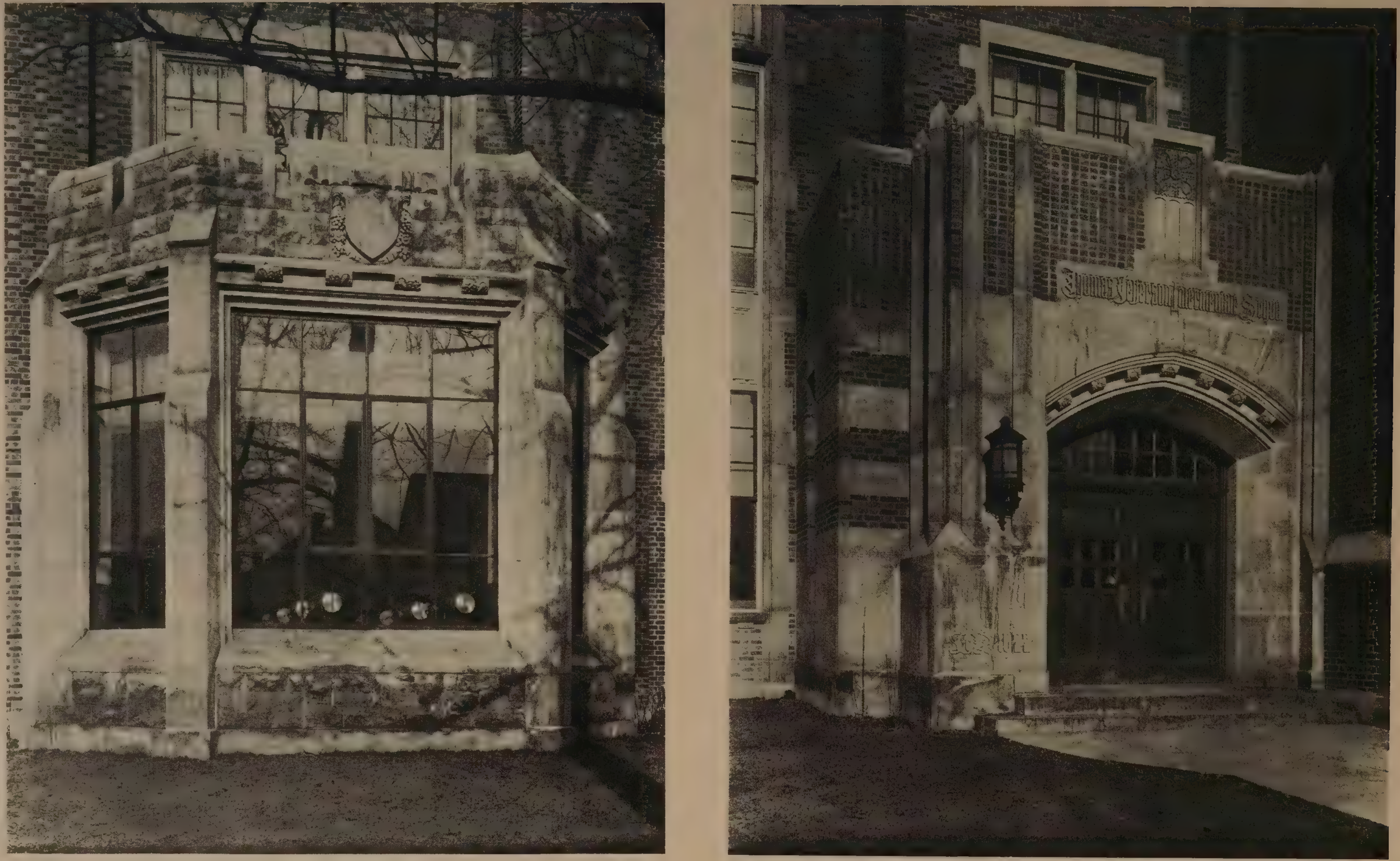
FIRST FLOOR PLAN



JEFFERSON INTERMEDIATE SCHOOL, DETROIT, MICHIGAN
Malcomson & Higginbotham, Architects



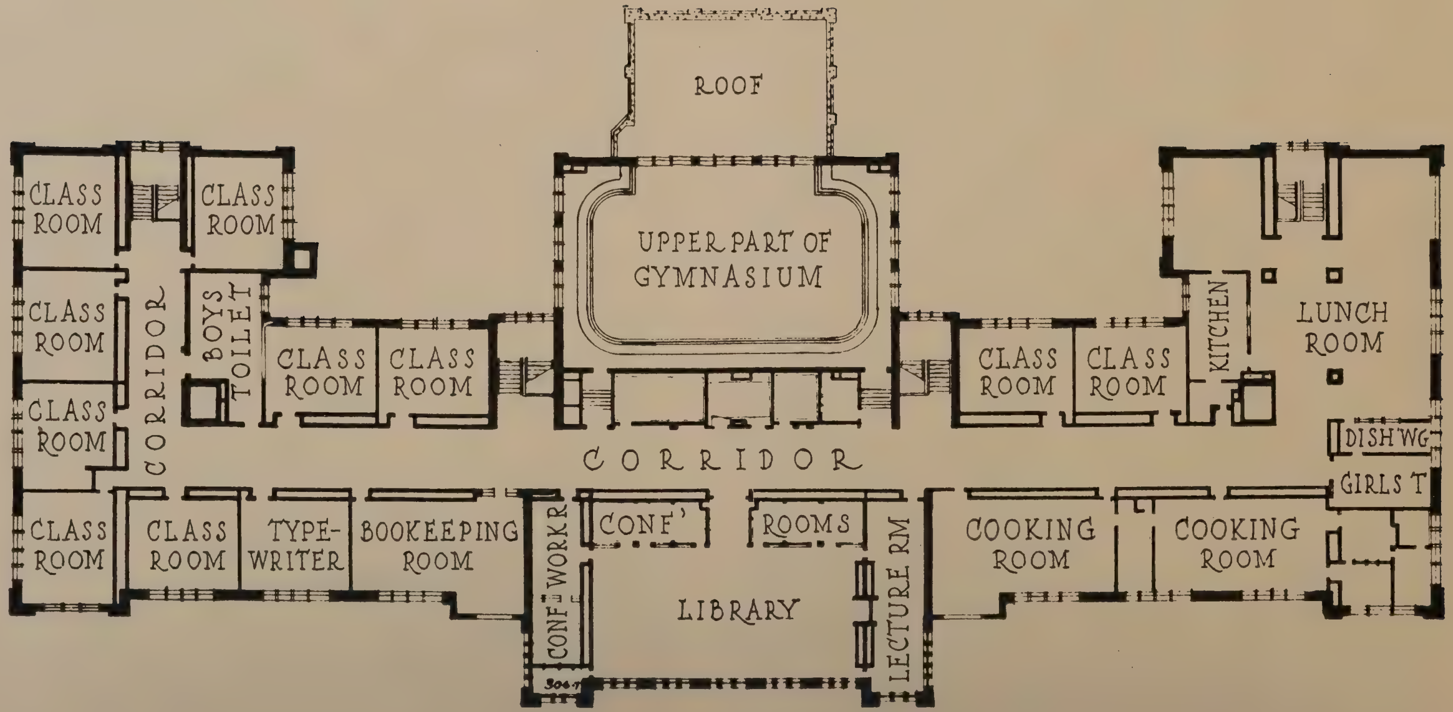
SECOND FLOOR PLAN



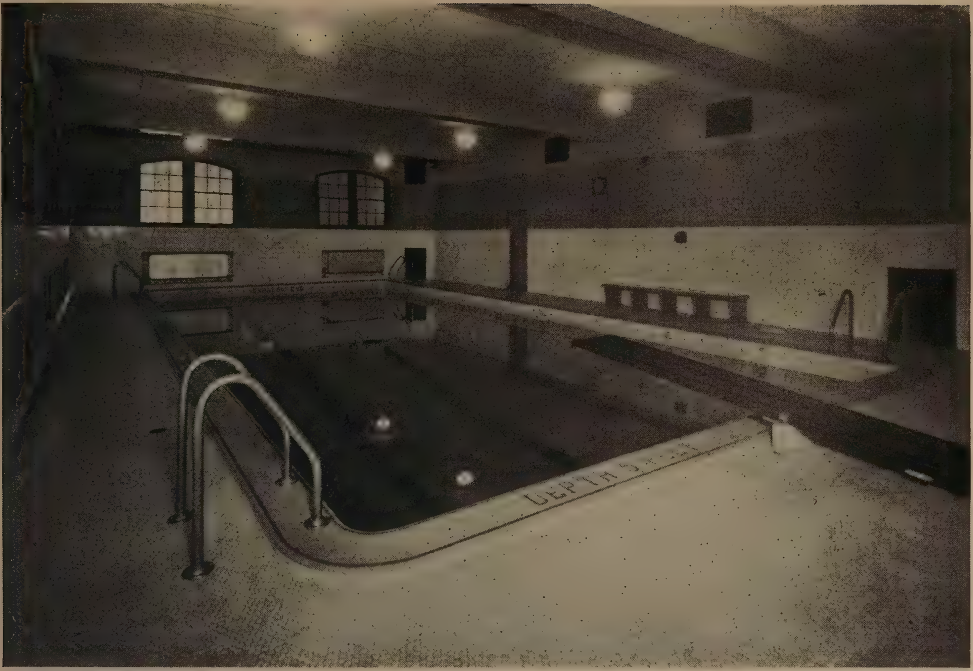
Machine Shop Bay

Front Entrance Detail

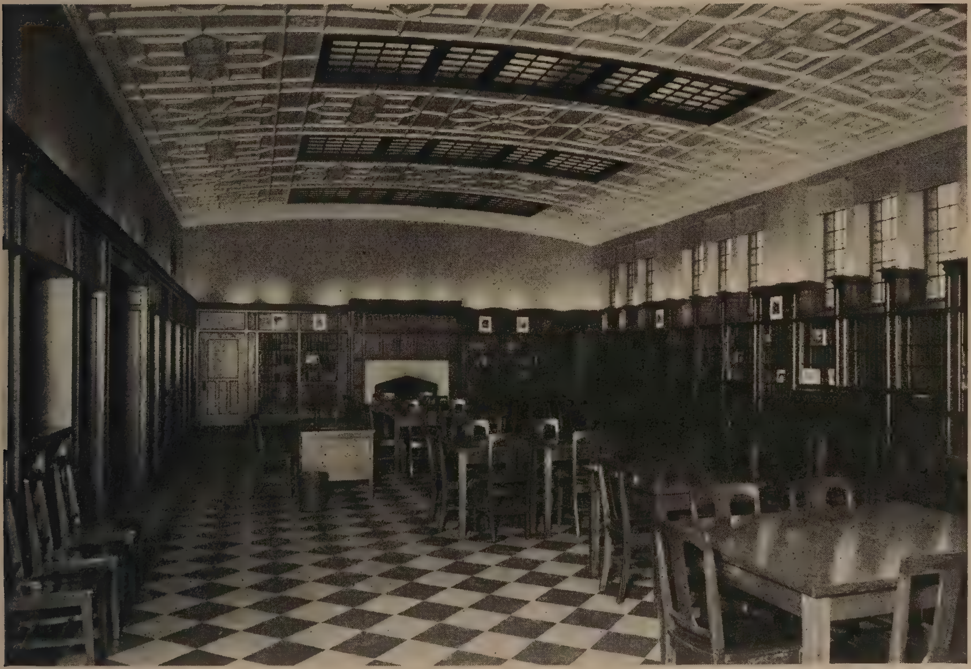
JEFFERSON INTERMEDIATE SCHOOL, DETROIT, MICHIGAN
Malcomson & Higgenbotham, Architects



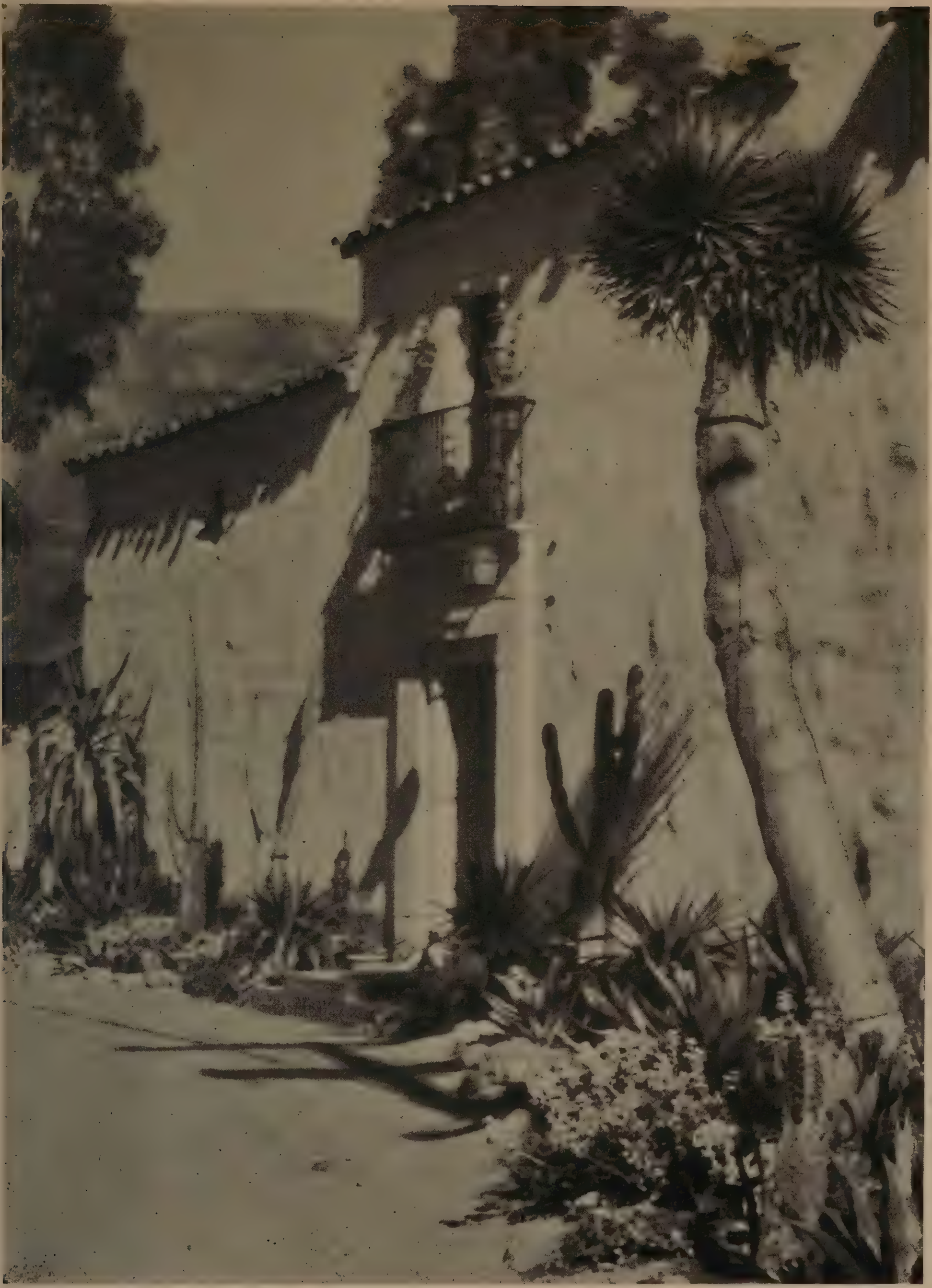
THIRD FLOOR PLAN



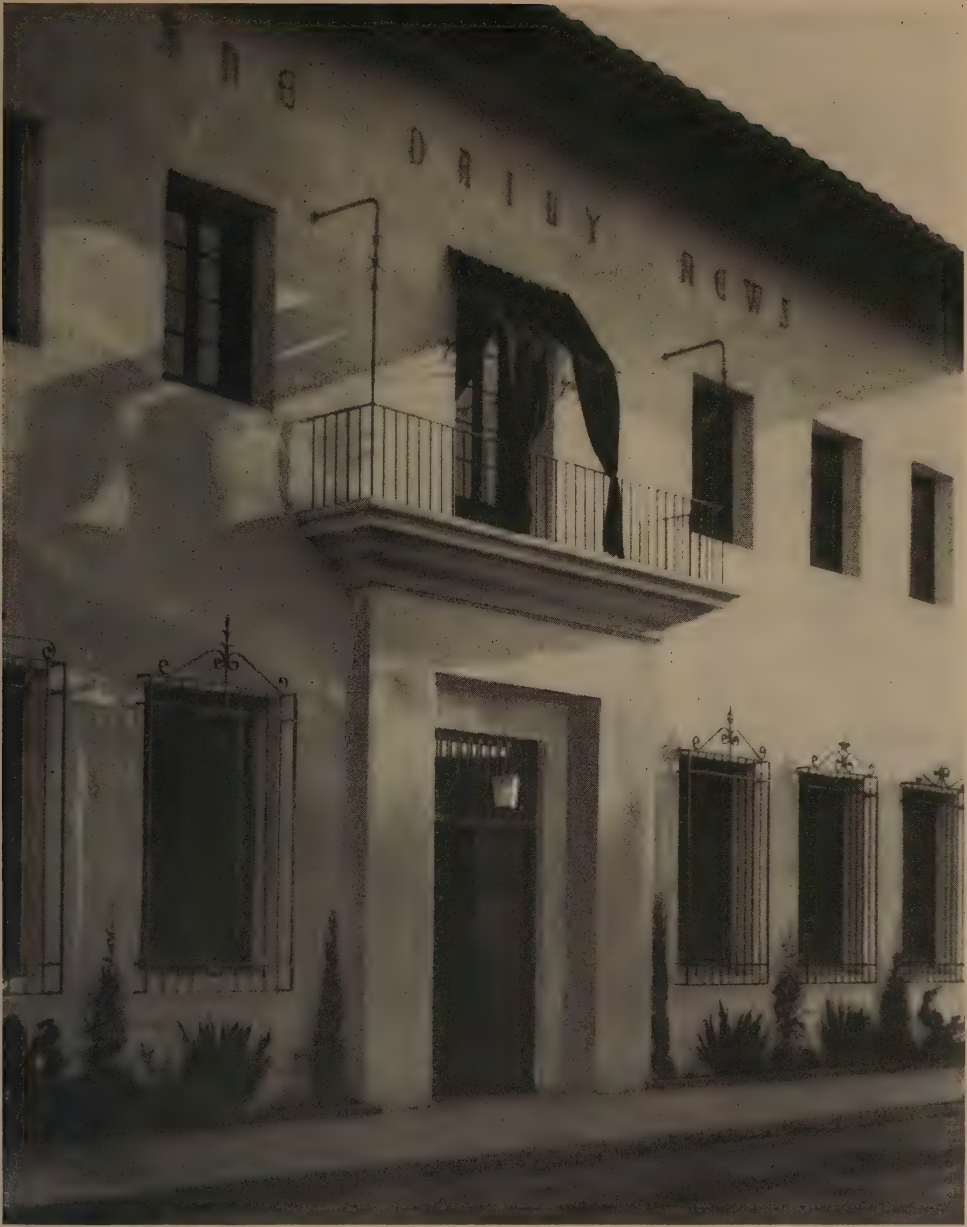
Girls' Plunge



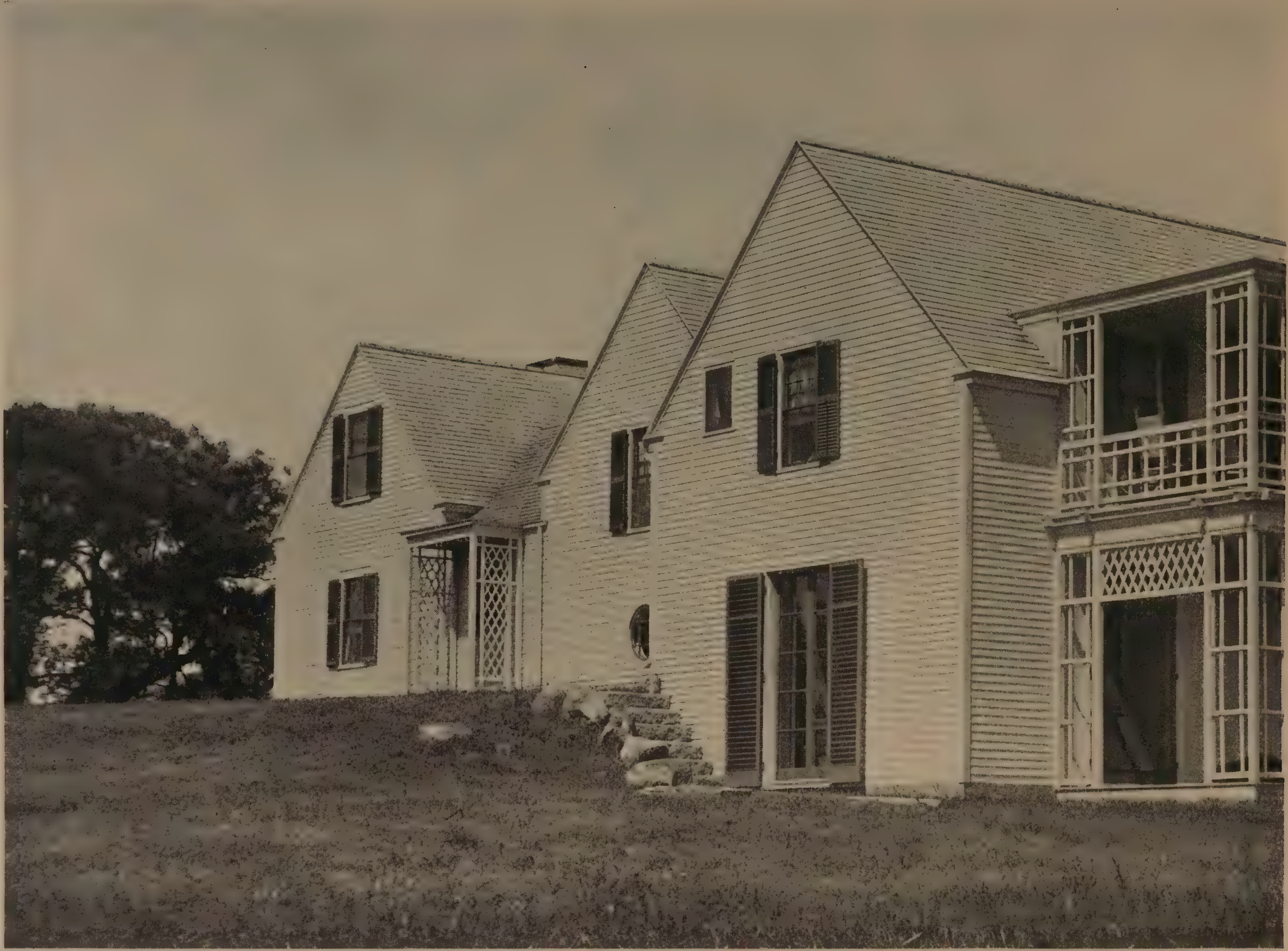
Library
JEFFERSON INTERMEDIATE SCHOOL, DETROIT, MICHIGAN
Malcomson & Higgenbotham, Architects



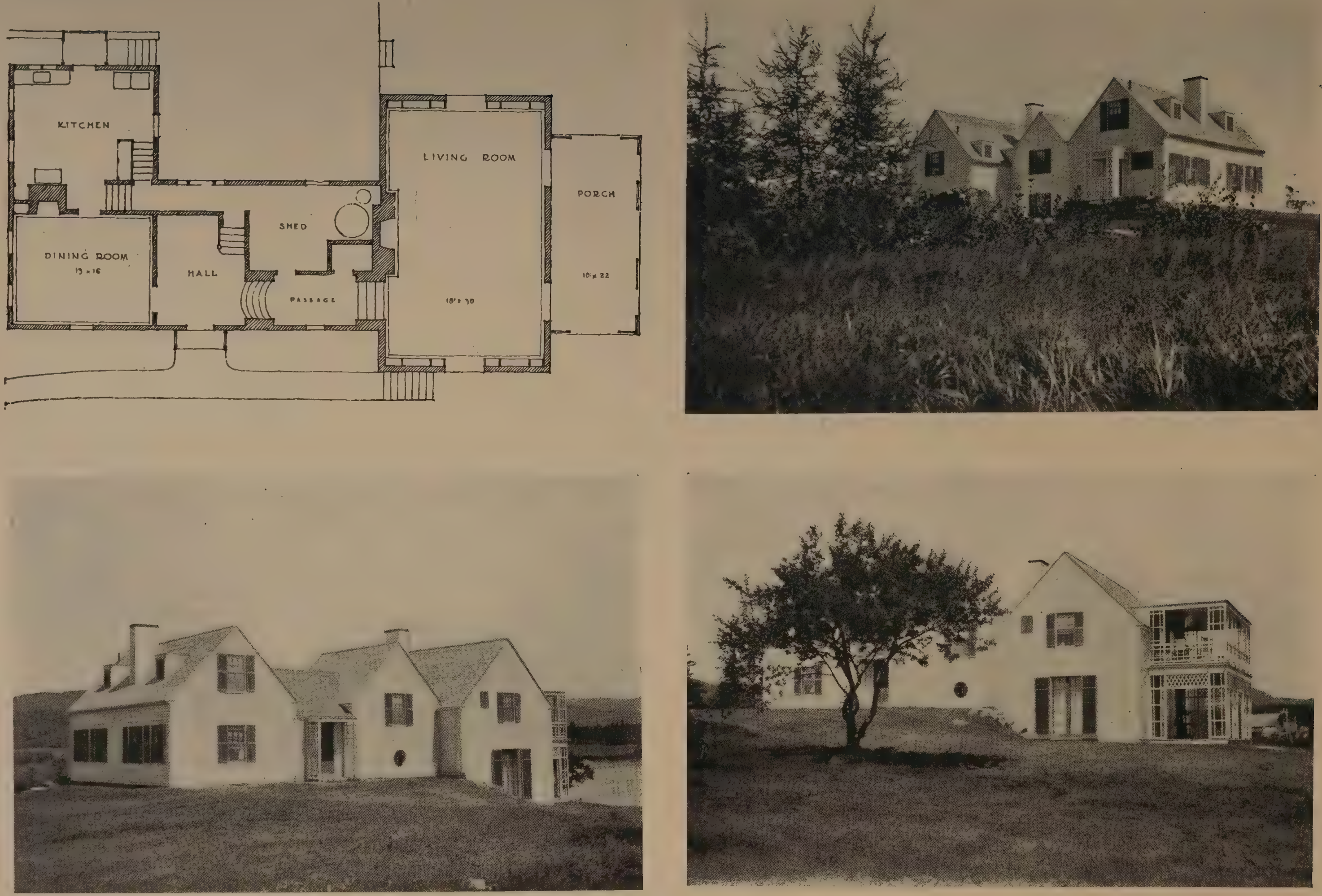
RESIDENCE OF CRAIG HEBERTON, ESQ., MONTECITO, CALIFORNIA
George Washington Smith, Architect



DAILY NEWS BUILDING, SANTA BARBARA, CALIFORNIA
George Washington Smith, Architect



RESIDENCE OF MISS GRACE M. SIMMONS, SOUTH WEST HARBOR, MAINE
Edmund B. Gilchrist, Architect



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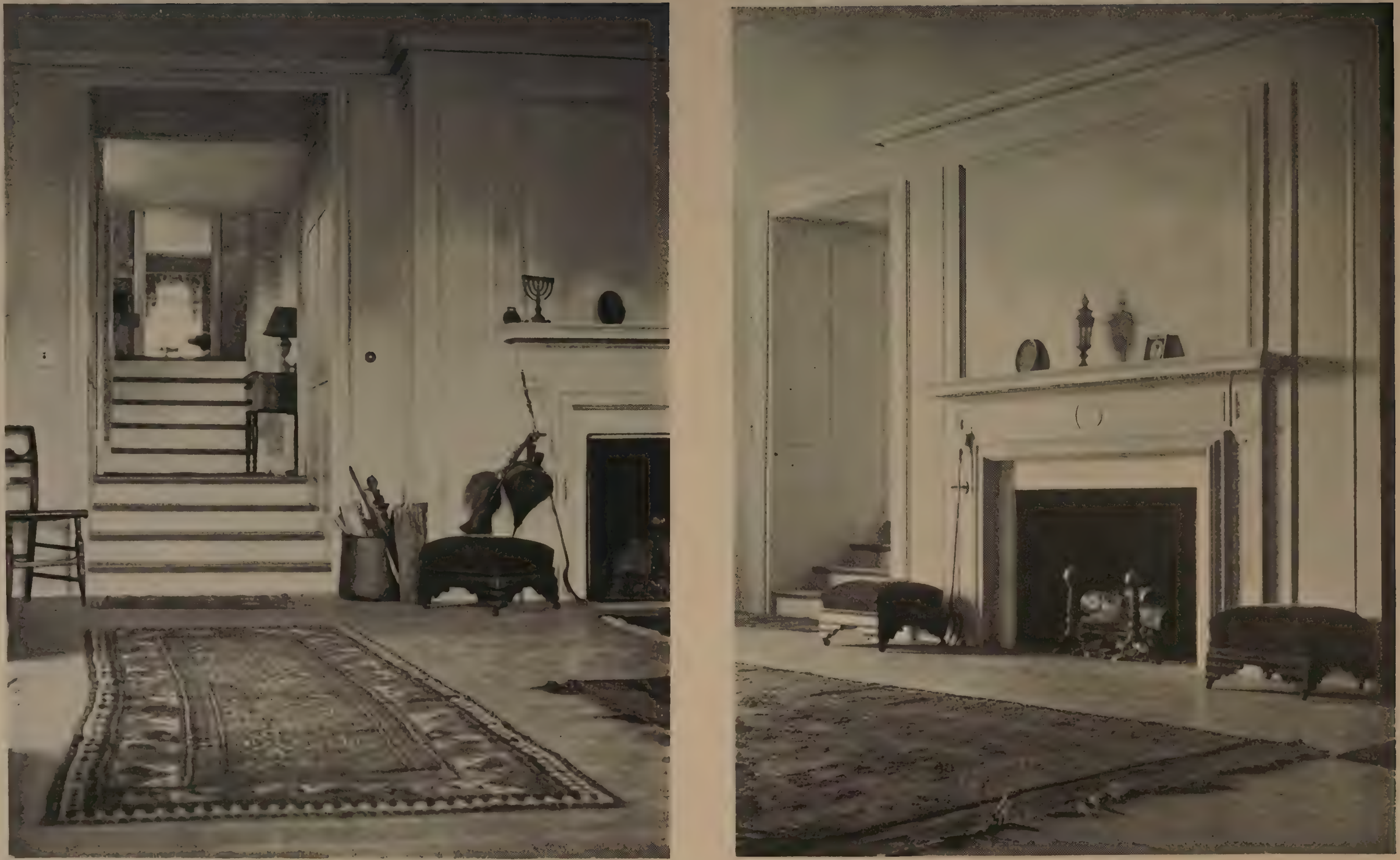
Edmund B. Gilchrist, Architect

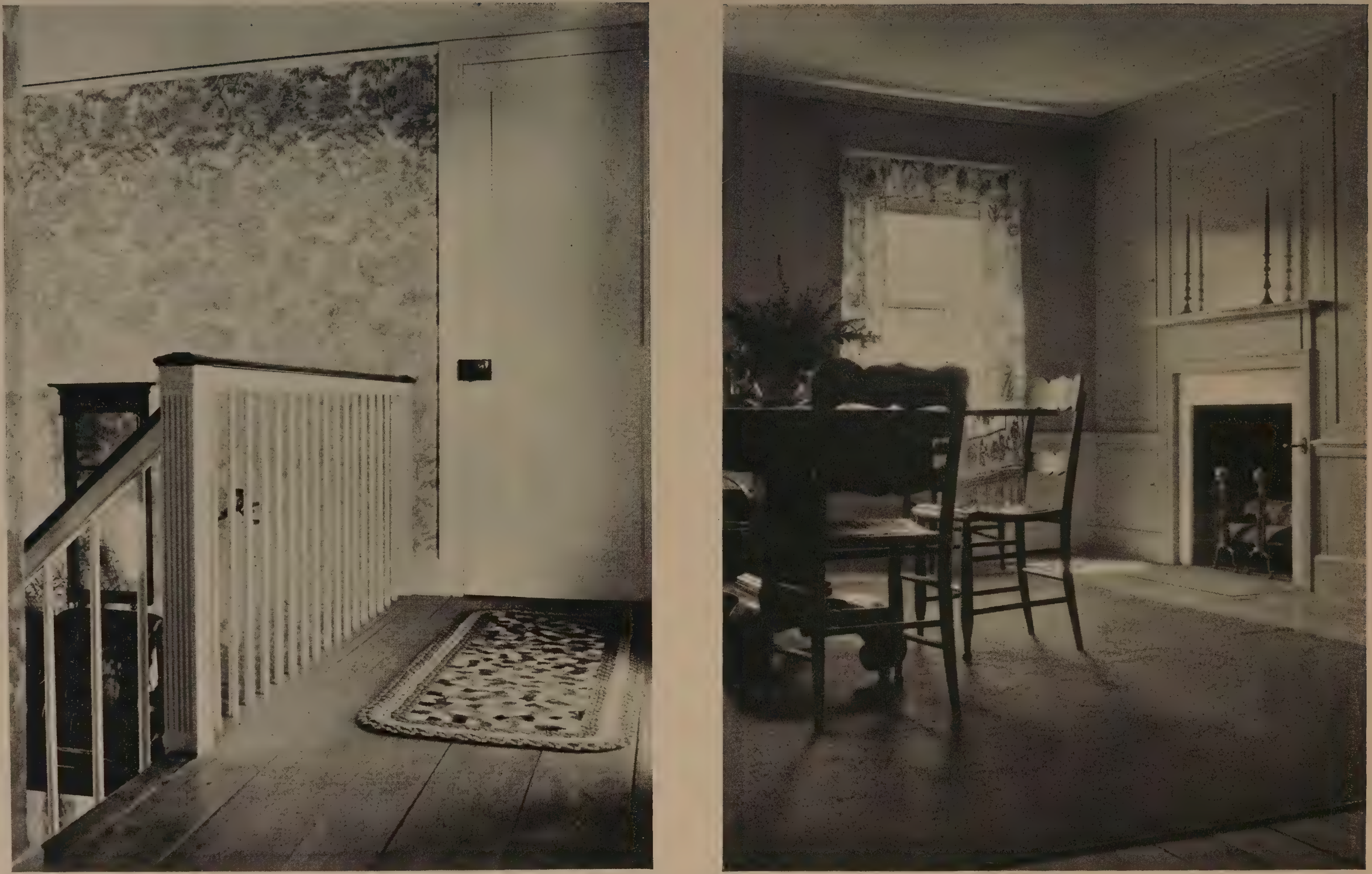


View Through Passageway

Fireplace in Living Room

RESIDENCE OF MISS GRACE M. SIMMONS, SOUTH WEST HARBOR, MAINE

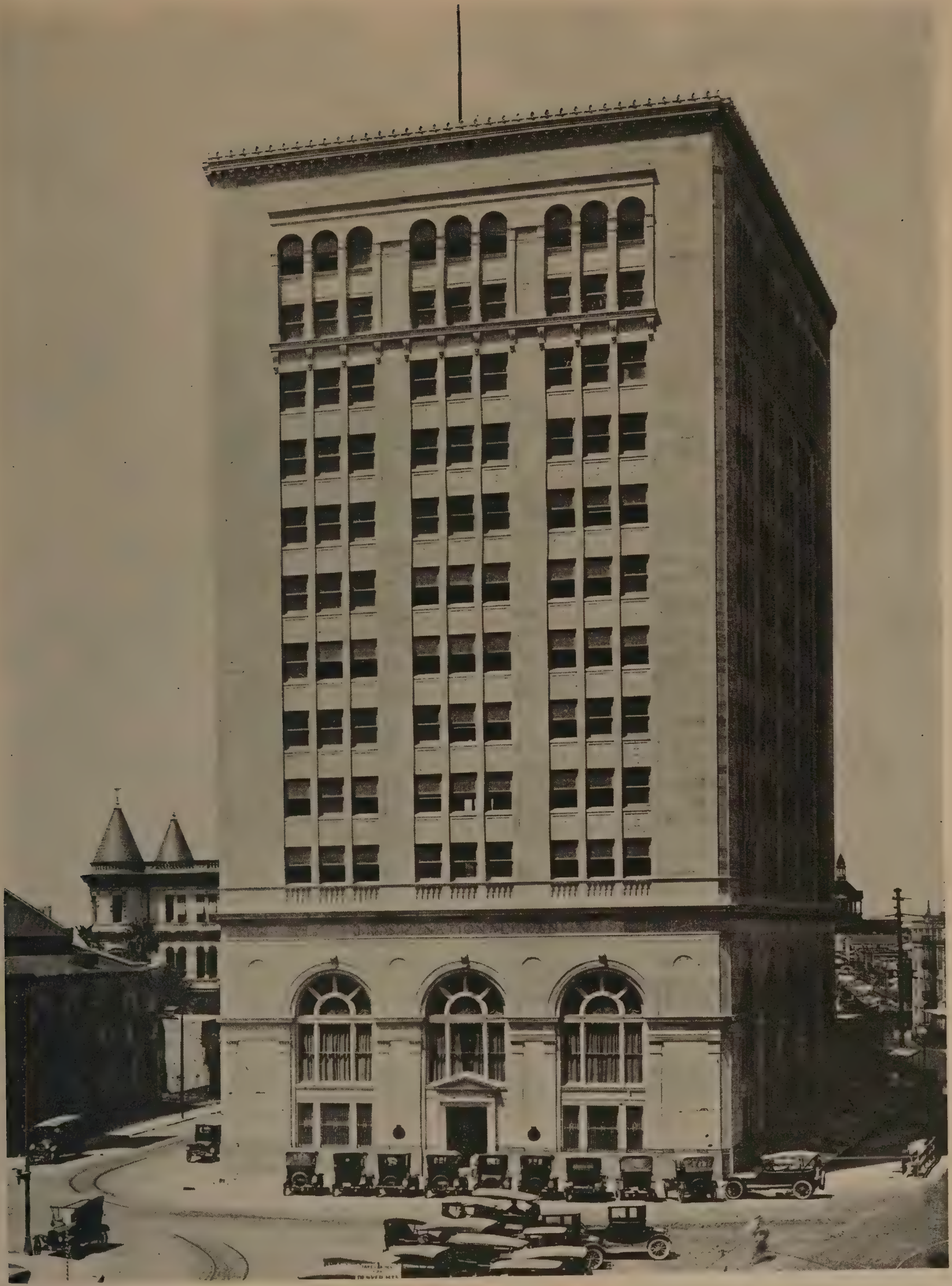
Edmund B. Gilchrist, Architect



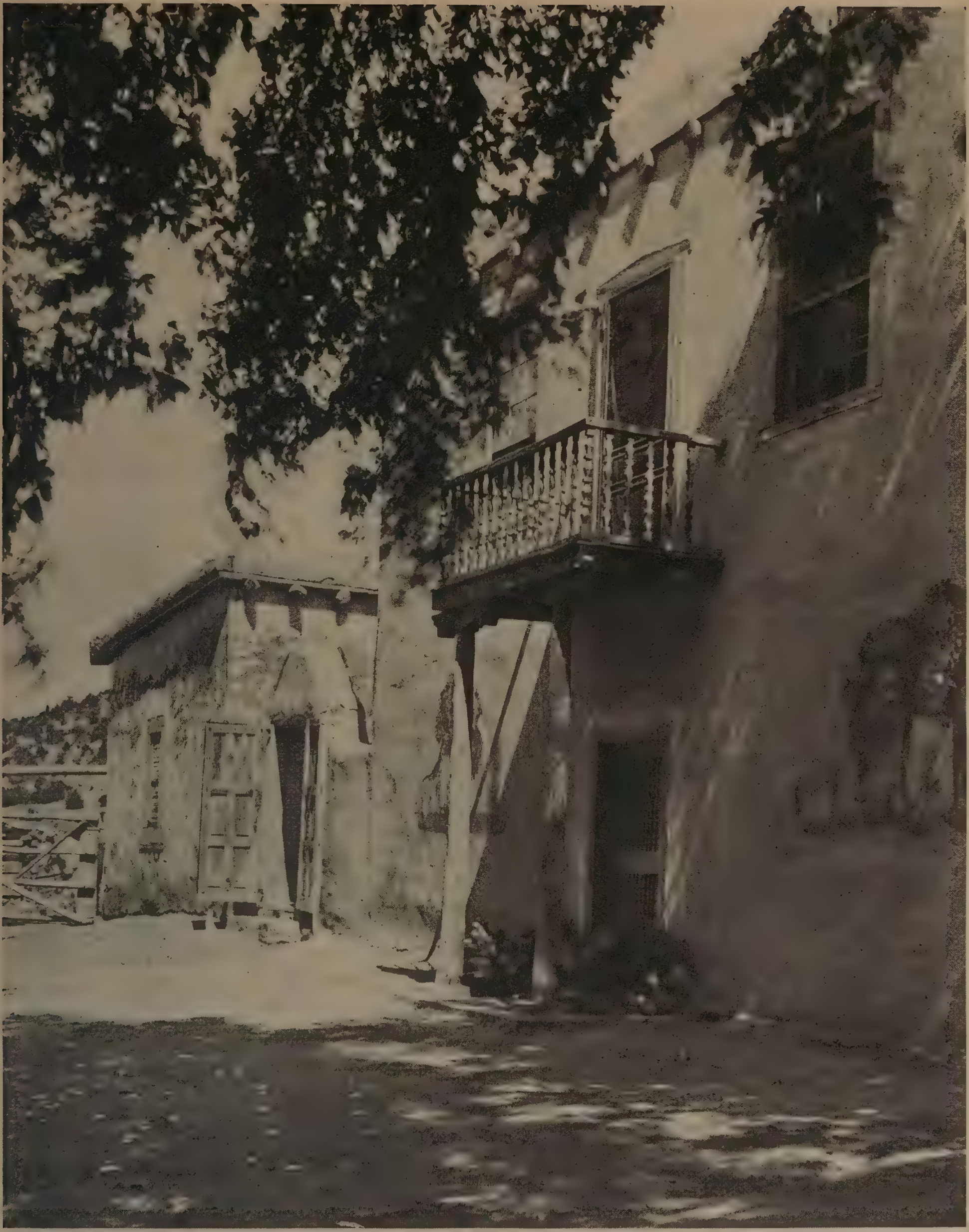
Hall and Balustrade

Dining Room

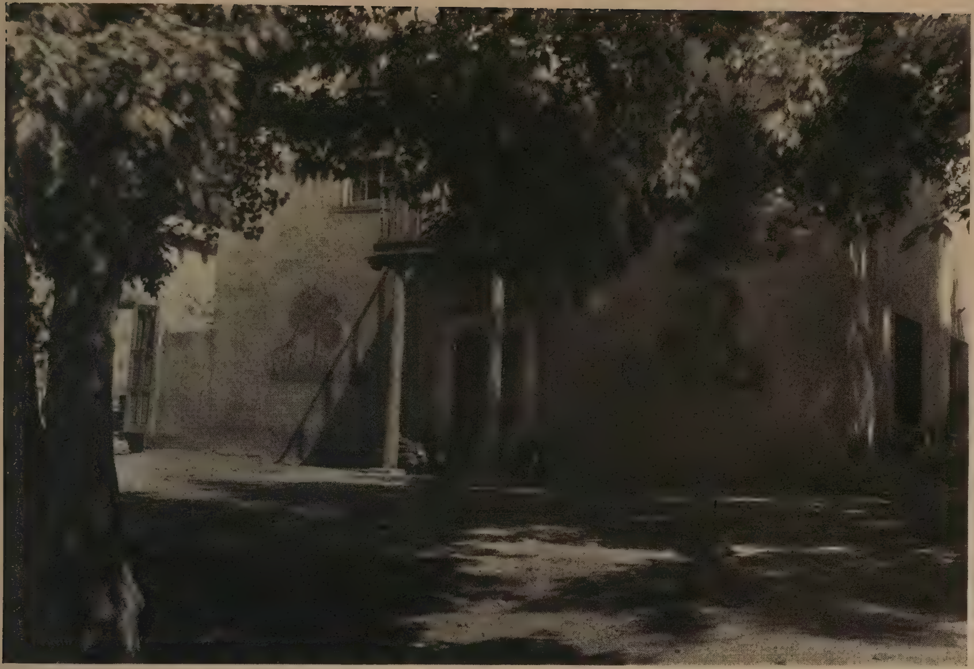
RESIDENCE OF MISS GRACE M. SIMMONS, SOUTH WEST HARBOR, MAINE
Edmund B. Gilchrist, Architect

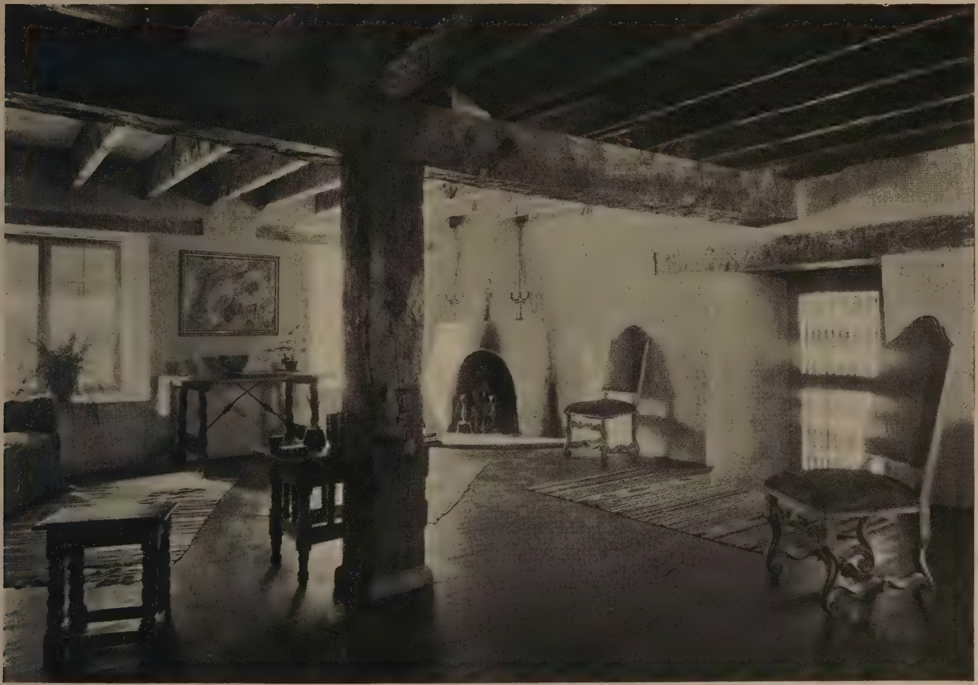


FROST NATIONAL BANK, SAN ANTONIO, TEXAS
Sanguinet & Staats, Architects



REMODELED RESIDENCE OF RANDALL DAVEY, ESQ., CANYON ROAD NEAR SANTA FE, NEW MEXICO
Randall Davey, Architect





REMODELED RESIDENCE OF RANDALL DAVEY, ESQ., CANYON ROAD NEAR SANTA FE, NEW MEXICO
Randall Davey, Architect

BERTRAM GROSVENOR GOODHUE

(1869-1924)

Bertram Grosvenor Goodhue, at the very height of his career, has been taken from us—comparatively young and enthusiastically at work, with a large program for the construction of many important buildings before him, he has been called away. He was a great architect and his passing is a shocking loss to the profession in particular and to the country at large. It is hard to realize that that dynamic character is no longer to be met in our daily lives. The day is far distant when his name will be forgotten. The importance of his service to the art of architecture can scarcely be overestimated.

Praises of his achievements have already been written and many will write of his brilliant successes and his high standing as an architect.

It is his more personal side, however, and what he meant to his host of friends, that moves and interests us most at this time, for one cannot help but feel that those who were close to him mourn the loss of a beloved friend and companion even more than they do the loss of the talented artist. With all his astuteness and many-sided ability, with his philosophy and his extraordinary capacity for hard work and real service, he was still in many ways merely a child. He had so many lovable and endearing traits and to a high degree he possessed temperament that indispensable attribute of genius. He was also blessed with a sense of humor and played at his work with a sort of contagious gaiety and exhilaration which radiated to all those with whom he came in contact. He was, *first of all* and *always* an *architect,* and took infinite pleasure and pride in so being.

He was a profound student of both the building and the literature of the middle ages and possessed an unusually complete and detailed knowledge of the history of civilization and its numberless monuments. He was a man who was perfectly sure of himself and his convictions.

He was high-minded, proud and impulsive with an inability to comprehend baseness of any character in others. He had a sort of defensive sharpness in his manner and speech, his abruptness was often misconstrued, but underneath his seeming severity he was sensitive, gentle and simple, and he loved sheer beauty more than anything in all the world. What he did for art were deeds of worship.

Goodhue was one of the few remaining architects of our time in the oldest and truest sense of the word. He wrought with his hands as well as his brain. Twenty-five or thirty years ago he had earned the reputation of being a marvelous draughtsman, letterer and designer of type faces and decorative patterns. His remarkable facility for creating picturesque and highly personal dreams on paper interested and lasted with him to the end. Only a few weeks ago he made for me a pencil sketch by way of explaining a composition he was contemplating. That sketch bore all the fresh crispness and beauty of line and shading so familiar to those who knew his renderings. It was the sure, rapid performance of an artist in perfect command of his medium.

He took great pride in and never forgot the fact that he was descended from old Connecticut stock, and boasted that he had had no foreign training. He gloried in the fact that he was self-taught, and got his education in the office and

BERTRAM GROSVENOR GOODHUE

(1869-1924)

on the work and not in the schools. He deplored the limitations of architectural school education. He felt that a student would work out his own salvation in contact with the practical designing and production of buildings, studying at the same time composition and draughtsmanship and architecture in its true relation to life and history.

In his earlier years he felt the strong appeal of all things mediæval and he seized upon their spirit as if by instinct. As time went on this tendency grew; he was fascinated by the possibilities of Gothic forms and their adaptation to modern uses and he delved deep into the intricate mysteries of Gothic expression with ever increasing ardor and enthusiasm. Still later this interest was strengthened by experiment; his taste became more conscious and his work began to show the result of an easy and complete fusion of his profound learning and his highly skilled imagination, through which he developed a convincing style all his own, an *orthography personal to a degree.* Early in his career he began to be known as a Gothic architect, that almost unbelievable thing in this day and generation. It has been held that modern Gothic is an anachronism. It was Goodhue's unique contribution to the art of our time to produce an architecture truly Gothic in its inspiration, spirit and fitness. Despite the general development of the Renaissance in our architecture as a style seemingly better suited to the solution of our modern problems, Goodhue adhered more and more closely to his beloved Gothic. He firmly believed that it was possible to express through it in a most perfect manner the spirit and beauty of our national life.

This attitude naturally brought him an opportunity for his highest expression in ecclesiastical work, and it is probably through this particular channel that he made his greatest contributions to American architecture. Goodhue's churches and all they contain of beauty and detail, while based on the principles and hypotheses of Gothic, are in every way modern in their expression. He has worked ably and convincingly in other styles, but he was supreme when he thought in *Gothic* terms. He had mastered them through unceasing study and he used them as a living language of design and a personal vehicle for the expression of what he wished to convey.

His love of beauty was of the old fashioned romantic type so that he handled Gothic with a peculiar warmth and living sincerity. He became a stylist and his moods and theories led him now and then through exotic byways of his ideals, into experiments that were not always pleasing or convincing, but when *at his best* he triumphed over the alien nature of Gothic as applied to our day and made it the basis and essence of many beautiful buildings.

The only two things that have lasted through history are ideas and great monuments. Every true artist is anxious to go down to posterity as the author of some worthy work, and no work can be greater than that which stands for all time as a monument to art and to its maker. All *great* work emanates from man, for it represents what he thinks and feels. It is the *man himself* and not the school or method of training that can produce a great monument. Buildings should be made things of beauty that appeal to the soul. Goodhue did this to perhaps a greater degree than any artist we have in this country today.

Architecture is one of the main contributing elements of the unparalleled advance of our country and as such should be appreciated and understood by our people and fostered by our government. Architecture is convincing only when it combines usefulness with beauty. It must fit or it is a failure.

The unearned and the unprecedented prosperity which has followed the war has brought with it the nightmare of confused taste and questionable ideals that usually follow the unexpected acquisition of wealth by those untrained to its logical uses.

Goodhue's work and death prompt us to pause and consider the great need for sanity and intrinsic beauty of architectural expression in the United States. His buildings stand as inspirations to maintain the high tradition in which he wrought. Those of us who watched the unfolding of his unusual powers and who had a right to expect a continuance of his activity and a full completion of his work are proud of his signal successes as an artist and take heart in the knowledge that his personal influence, so great in life, will continue through the monuments he has left, to help every artist to integrity of purpose and high accomplishment. He achieved more than enough to leave behind him lasting memorials. Bright promises of the greater things he might have done must go unfulfilled. His powerful influence remains to inspire capable men to carry on the work which he dropped unfinished. More than most men perhaps the architect has the opportunity to serve and to leave the world in some measure more beautiful than he found it. This opportunity was nobly grasped by Bertram Goodhue.

DONN BARBER, F.A.I.A.

PEIRCE ANDERSON

(1870-1924)

The last words my friend Henry Bacon said to me as he bade me a kindly goodbye in the historic portal of the Players, were framed in a message of affection and good cheer for Peirce Anderson, lying patient and cheerful, but hopelessly ill, in far away Chicago.

The passing of these two big men from the little office of this earth into the great workroom of eternity, almost side by side, bids us like Keats to stand on the shore of the wide world alone and think.

One of my thoughts, which amounts to a conviction, is that in that great atelier their work will go on, and those "huge cloudy symbols of a high romance" will still be traced. Another is that in our awe of antiquity and our fetich of the superiority of the past, we have closed our eyes to the great achievements of the present. With our heads turned backward at the misty heroes of another time we have not seen the giants that walk at our sides.

I know of no single work of antiquity more beautiful than the Lincoln Memorial, and in volume of high accomplishment, measured in actual buildings, I suppose Peirce Anderson did fifty times as much work as Phidias, twenty times as much as Michelangelo, ten times as much as Brunelleschi or Bramante, and two or three times as much as Sir Christopher Wren. A fantastic comparison, perhaps, but true, and the same could be said of several men in this wonderful land and age of ours.

In the last twenty-five years more great buildings have been produced in America alone than in any preceding century, except the thirteenth. *Si architecturam requiris circumspice.* Anderson on whom the mantle of his great predecessor and exemplar, Daniel H. Burnham, fell, was one of these builders of a new America.

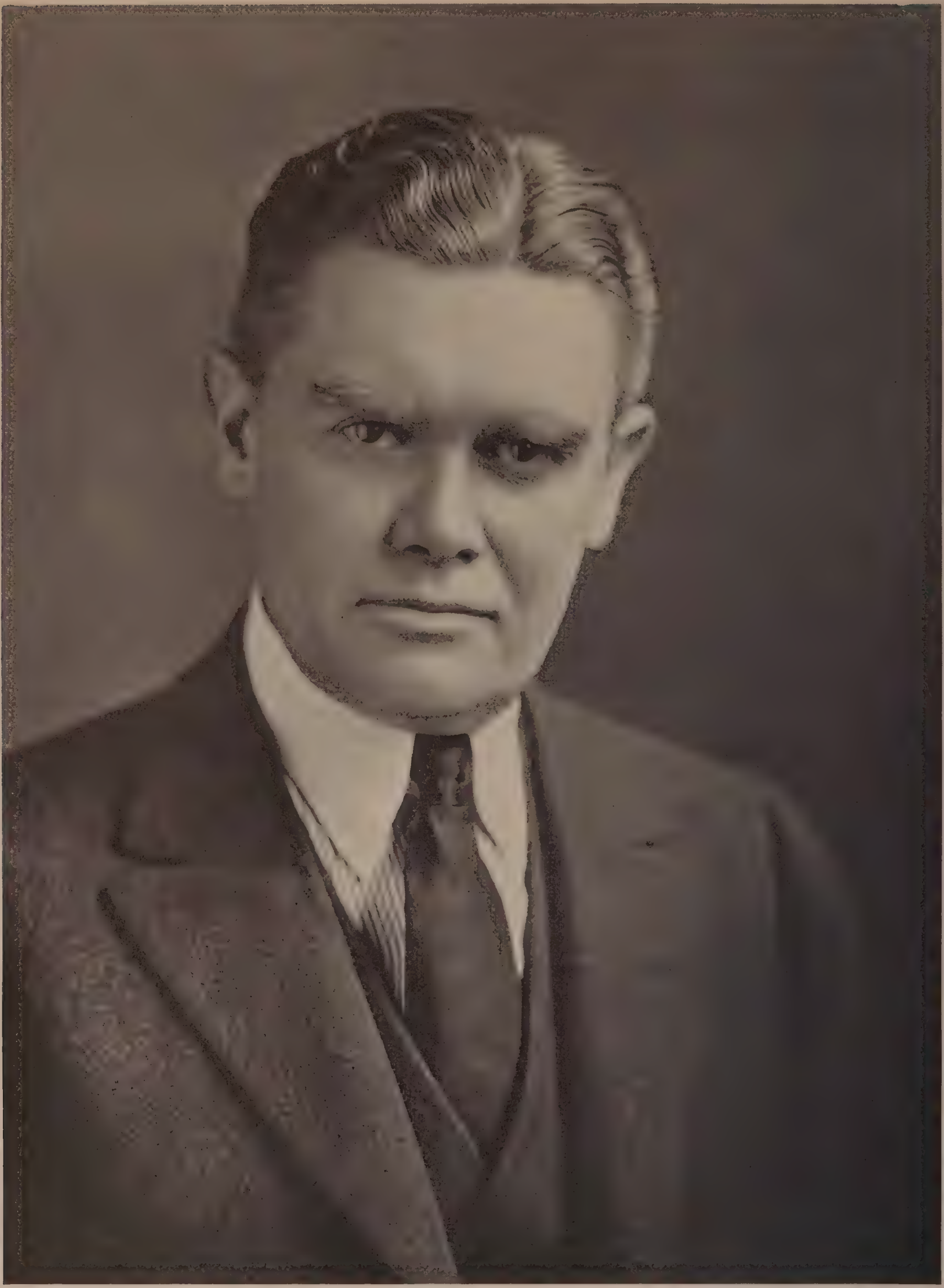
He worshipped beauty with the same fanaticism as Bacon, but it was his task to search for it, not in a quiet grove, but in the tumult and shouting of huge cities, and to create it with the complicated and carefully adjusted machinery of a great organization.

Although possessed of an extremely logical mind and educated as an engineer, it seemed to me he was never greatly interested in the metaphysics of architecture. The strict expression of function by form, or the development of an indigenous or an American style left him, to say the least, cold. He wanted to make it big and strong and beautiful. I pointed out to him a new building near the lake which exemplified "new thought" in architecture; and I asked him what he thought of it. He said, "I think it's ugly." "But don't you think it interesting?" "Possibly," he answered, "but I prefer a building beautiful and dumb to ugly and interesting."

He regarded marble and granite and steel as Leo X is said to have regarded his high office: "God has given us the papacy, let us enjoy it"—so he did not hesitate a minute to cantilever the huge façade of the Gas Building, over the granite columns of the first floor, nor to despoil the Baths of Caracalla to adorn an American Railroad Station.

If Henry Bacon's genius was essentially Greek, Peirce Anderson's inspiration was as certainly Roman and not Augustan Roman, either, but of the fuller, richer magnificence of the third century. He loved the sweep of a great barrel vault, the majestic recessional of a glistening colonnade, the black silhouette of urns and eagles against a silver sky.

He was a powerful and extremely logical planner and his plans showed alike his Beaux Arts training and the powerful influence of the Thermae and the Fora.



PEIRCE ANDERSON
(1870-1924)

Great vestibules, broad halls, a huge concourse—there he could breathe and stand upright. I don't think the Gothic interested him, or perhaps the reason he never essayed it was, as he said with his usual modesty, that he didn't feel capable of it. He was nothing of a mystic and a medieval *flair* would have been a rank affectation, and affectation existed not in his vocabulary.

He felt more kindly towards the Renaissance that grew tawny under the sun of the Campagna and gave back from mossy travertine and faded Carrara the blue and green and silver of the waters of Tivoli and Trevi, not the Renaissance of the Quattrocento, but of Angelo, Bernini and Fontana.

He was an accomplished and powerful draughtsman, and the best water colorist in the architectural ranks that I ever knew. I don't know of any formal renderings or colored perspectives of his, but the water color sketches, made mostly abroad on a memorable year's tour after his graduation from the Beaux Arts, gave assurance that if he had turned to painting his fame might have been greater even if his accomplishment had been less, than in the noble and shall I say obscure profession to which he dedicated himself. It is to be regretted that the great responsibility that he undertook left him no time or perhaps inclination for the pursuit of an avocation, so prolific in pleasure for others and in relaxation for himself.

Of the man himself, Herculean in build, with a head like Beethoven—he was extremely modest, calm, capable, devoted. I understand that he had the gift of inspiring confidence to a high degree in his clients. He was a fine, generous and true friend, a patriot and a gentleman, the noblest Roman of them all.

I have preferred in this short and unworthy memoir of a great man to describe rather than to chronicle his work, although for the latter there is a vast sum of material. Peirce Anderson was born February 20, 1870, in Oswego, New York, but he received his elementary education and spent his boyhood in Salt Lake City. When a youth he entered the Riverview Military Academy on the Hudson, whence he went to Harvard, for his A.B. degree. His fondness for mathematics led him to Johns Hopkins and a post-graduate degree in electrical engineering. Still unconvinced as to his proper *métier* he called on Daniel H. Burnham, a resplendent figure, with the tremendous reputation of the successful accomplishment of the world's greatest exposition. Mr. Burnham, an excellent judge of men, advised him to take up architecture, go to Paris and enter the Beaux Arts. This he did, passing his examinations at the first attempt, and becoming a member of the atelier Paulin in 1894. In this atelier and in his commodious apartment in the rue Jacob he spent the golden days of the happiest or at least the most care-free period of an artist's life. Blakewell of California; Theodore Lescher, gone before him, but whose name is borne in bronze in the marble flanks of the Field Columbian Museum; Georges Robard, who followed him to America and in the same office became his assistant and co-laborer; Edward Bennett, an Englishman, who also joined the Argonauts and found in a new land fame and fortune as an architect and city planner—these were all *chez Paulin* and firm friends of the young architect. Anderson was no Roman at the Ecole. He used to say whimsically that he would get through the Beaux Arts without a column, at which the patron would exclaim: "Ah, mon ami, it is very difficult to design monumental architecture without columns!" After becoming diplomé in 1899 he traveled for a year. Italy, Spain, England, Egypt were thoroughly investigated, and the beautiful water colors mentioned before were made at this time. He returned to America in 1900 and entered the office of D. H. Burnham & Company.

That his advice had not been thrown away, was soon perceived by Mr. Burnham and in an unbelievably short time Anderson was made chief of the department of architectural design. In 1903 he went with Mr. Burnham to the Philippines, and laid out the summer capital of Baguio, and made plans for the development of Manila. All of these drawings were made in an incredibly short period, mostly on shipboard. In 1912 from abroad came the stunning news that the great builder of the Fair had passed away—but his work continued. The firm of Graham, Burnham & Co. was formed at that time, and in 1917 was succeeded by Graham, Anderson, Probst & White, Peirce Anderson continuing as partner and designer in chief. At the death of his chief, Mr. Anderson was appointed by President Taft to fill his place on the Fine Arts Commission, with Olmsted and St. Gaudens.

In any list of his works it must be borne in mind that he had the able assistance of many brilliant men and the opportunity that was ever present in the great commissions that were constantly attracted to the firm. In the huge output of an office that often had 200 men in its employ, doubtless there were many buildings almost entirely designed by his assistants, nevertheless for this long period he was in charge of and responsible for the architectural design of everything that was produced.

Relying on my knowledge of his style that came from working by his side for several years and from a close friendship that lasted to his death and not by any inspection of office records I would say that the following buildings show most evidently his "strong Roman hand" in their conception and design:

The Union Station, Washington; the Post Office, Washington; the 'Frisco Terminal, New Orleans; the Gas Building, Chicago; the Insurance Exchange, Chicago; the Continental & Commercial Bank & Office Building, Chicago; Butler Brothers Warehouse, Chicago; the City of Baguio and plan for Manila; Stevens Building, Chicago; the Wrigley Tower and Annex, Chicago; the Federal Reserve Bank Office Building in Chicago, Detroit and Oklahoma City; the Illinois Merchants Bank and Office Building, Chicago; No. 80 Maiden Lane, N. Y.; the Strauss Building, Chicago, now building; the Union Station, Chicago, now building. Of these it has always seemed to me that that great marble gateway to the nation's capital, almost exclusively his work, best epitomizes his genius. It stands a peer, in that beautiful city, with the creations of Latrobe, Thornton, Hoban, McKim and Bacon. Over against the dome of Walter and the colonnades of Bulfinch its triumphal arch gives back to the setting sun the glory that was Rome and to the sun in its rising the promise that is America.

THOMAS E. TALLMADGE, F.A.I.A.

The AMERICAN RADIATOR BUILDING NEW YORK CITY

RAYMOND M. HOOD, ARCHITECT

By Harvey Wiley Corbett

HAS NOT ARCHITECTURE usually reflected the spirit of its time? The pyramids of Egypt, for example, characterize an age of human toil. Mighty, impressive, vast, enduring throughout the centuries, they are an unchanging memorial to physical debasement. We can almost see the lash curling over the backs of generation after generation of the men who built them. No revivified parchments can as vividly reveal the atmosphere of early Egypt, the concentration of supreme power among rulers and the abasement of the many. Yet the pyramids are useless, serving no good purpose to humanity except as relics of departed Pharaohs add new light to historical research. These mountains of stone point to no helpful course in making life easier nor have they advanced the welfare of the human throng.

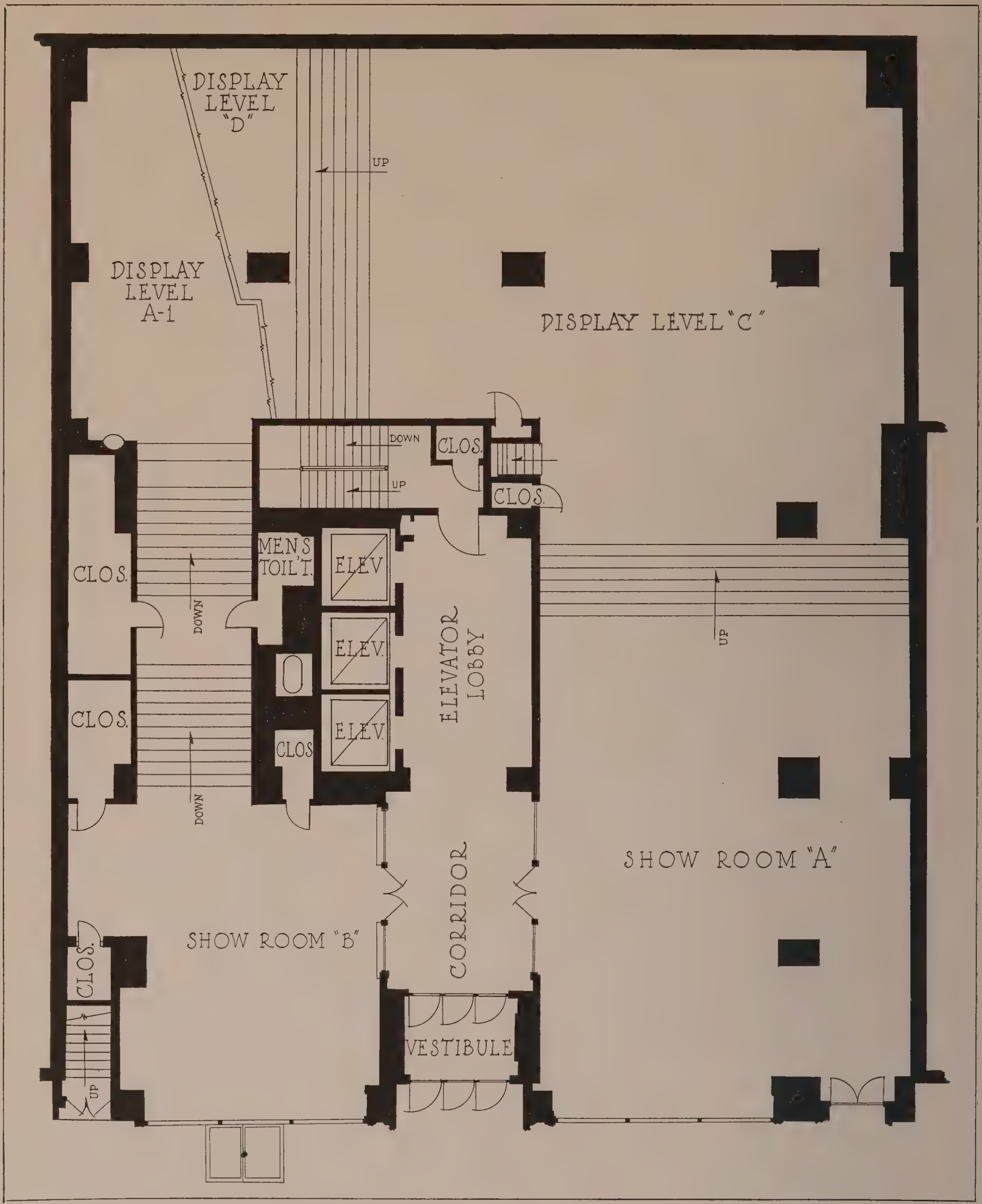
Beneath the surface of their intellectual accomplishments, and not so far beneath at that, the Romans still possessed the savagery of the semi-civilized man. And we have the arena. They were much given to public debate—and we see the forum.

Mahommed with visions of a radiant deity so effulgent that his brilliance would have blinded the uncovered eye, inspired millions of the worshippers of Allah with dreams of world conquest and visions of the paradise to come, and the domed mud huts of Arabia became domed palaces of worship, great mosques which were to set their architectural impress upon the Christian world.

It is of course obvious that the architecture of different epochs has been modified by available building materials, by tools, machines, and methods. Granting that, it is proper to inquire whether architecture does not go further and represent the characteristic sentiment and spirit of each age. The answer seems to be supplied by the architecture of the past. Something more than building methods and materials is revealed in the pyramids, in the forum, in the rugged simplicity of early American colonial architecture whose sturdy quality seems to typify the spirit of the Pilgrim.

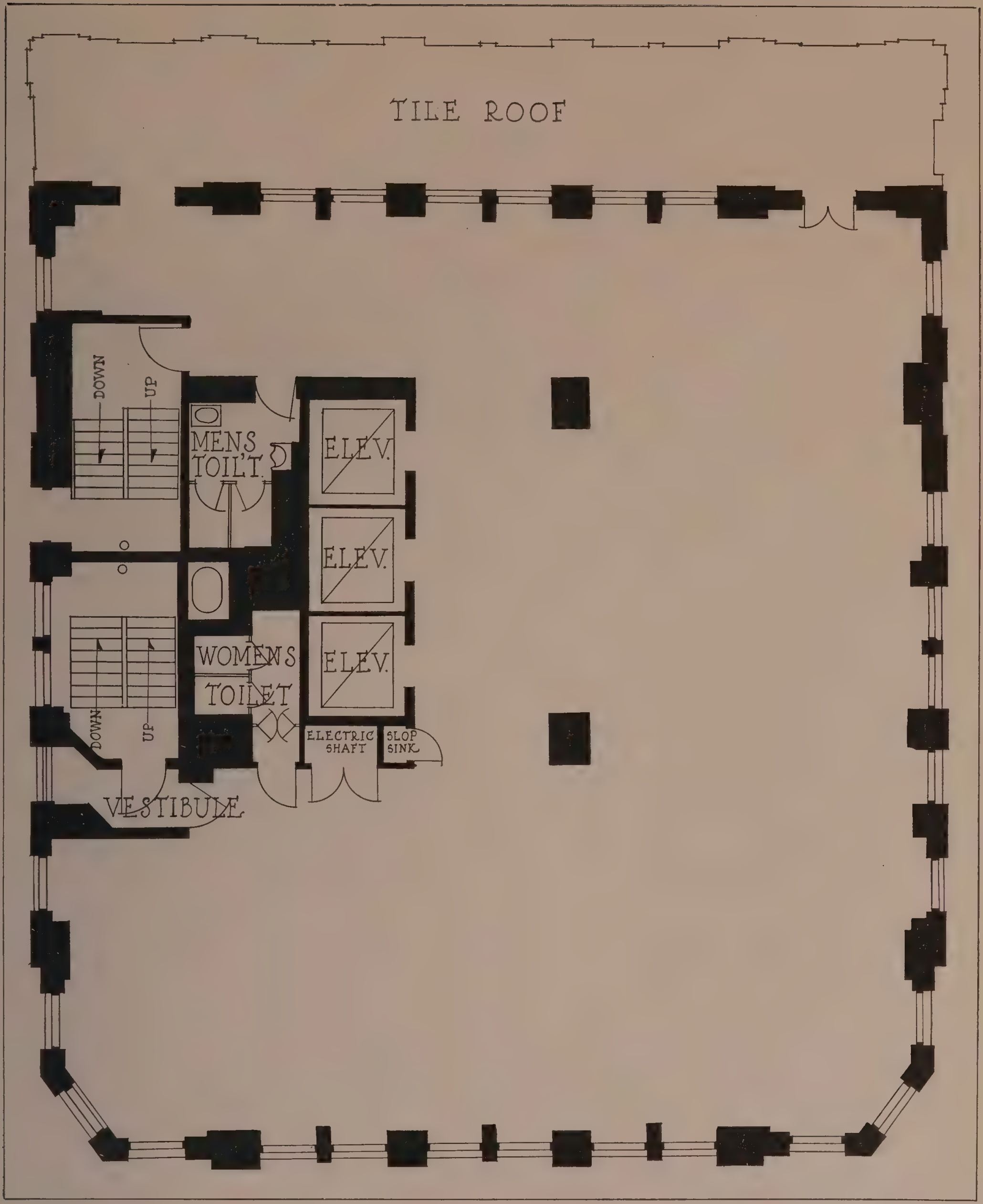
We pass to the present age in America and we inquire, "What is the prevalent atmosphere? What is the dominant characteristic?" It is my belief that when all answers are exhausted we shall find that most persons will describe our present trend as industrial. We are a commercial people. We have come to the brink of a great mechanical era. Our modern civilization, in contrast with that of the Pharaohs, is founded upon the idea of service to the many. The mainspring of that service is advertising, by which commodities, works and services of all sorts are sold to the many. Advertising, exploitation, publicity, by whatever name you call it, is the force that results in distribution. It is the animating agency behind the commercial age. Only through this dominant force in distribution, whether it be conveyed by printed page, by word of mouth, by radio or other means do the products of commercialism live.

It would be strange indeed if architecture were not influenced by this spirit, particularly in the United States where architects have evolved a type of building—the city skyscraper—so daring, so virile that there is nothing else like it in the world. It stands unique among edifices. It proclaims to all the triumph of industrial efficiency. It came into being, new, startling, radical, the spontaneous expres-

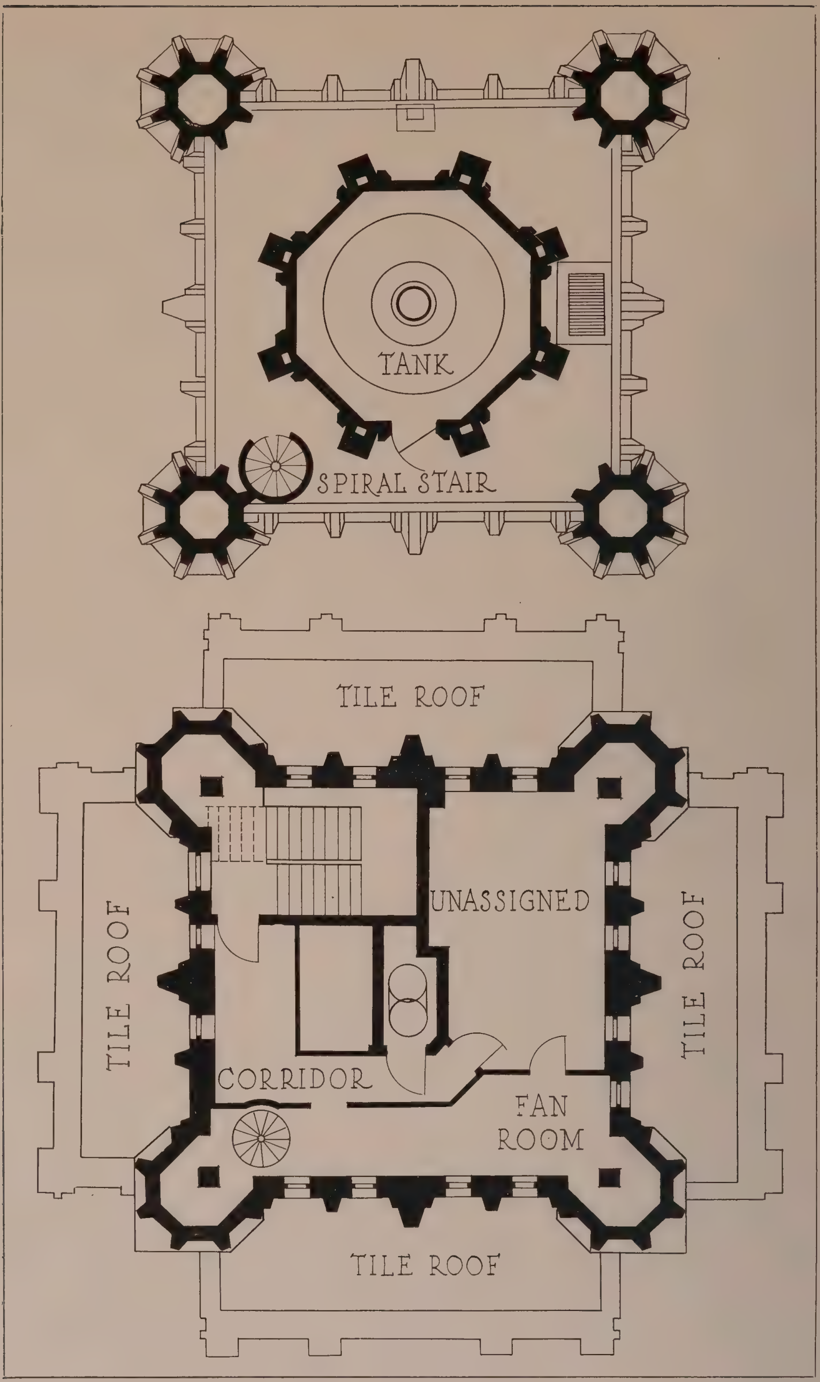


The Architectural Record — *May, 1924*

First Floor Plan
AMERICAN RADIATOR BUILDING, NEW YORK CITY
Raymond M. Hood, Architect



Twelfth to Fifteenth Floor Plan
AMERICAN RADIATOR BUILDING, NEW YORK CITY
Raymond M. Hood, Architect



Roof and Pent House Plan
AMERICAN RADIATOR BUILDING, NEW YORK CITY
Raymond M. Hood, Architect

sion of great industry serving the many. Because it is new and spontaneous, free from the indurating touch of blindly followed precedent; because it is away from the orthodox, one may look for its variations in the hope that still new trails will be blazed.

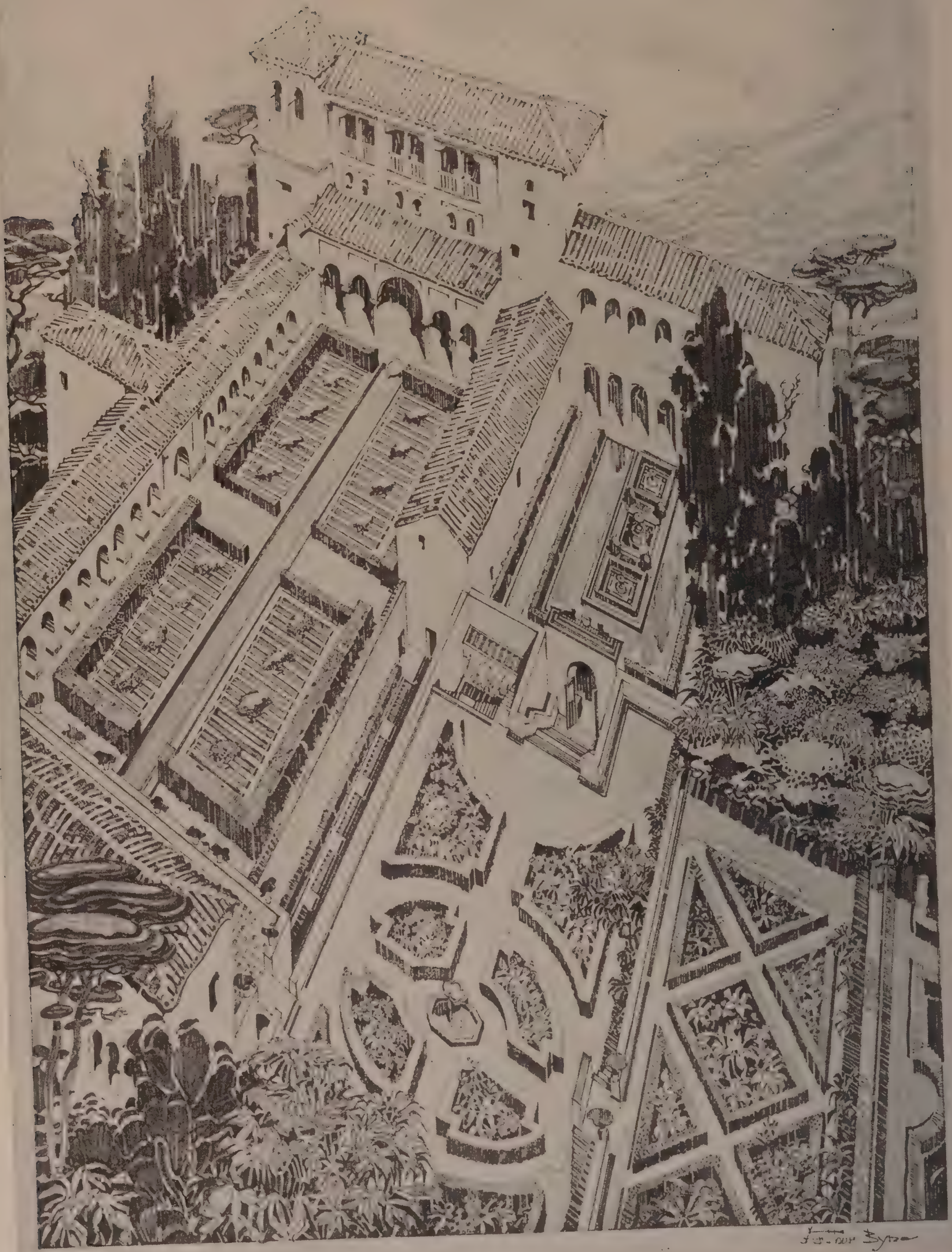
I should like to inquire whether the American Radiator Building does not seem to fall into this class? A great black structure with yellow trimmings, now almost completed, does it not seem to express the spirit of commercialism? It is self advertising. It has been condemned and applauded, talked about and discussed. "What is that black building?" one asks at once when one sees it. "The American Radiator Building" is the answer. And by that answer the first principle of commercialism, advertising, has been served.

Comment upon the new building has been sharply divided. "It is a startling departure in color scheme," says one. "The building as a whole gives the impression of a soft black mass, the windows of which blend with the wall. It looks strong and formidable, throwing out a characteristic atmosphere of endurance and power. It is in keeping with the many sudden changes of modern architecture. I am inclined to believe you will find many who will like it after it is finished, and they have become used to it."

Perhaps it is too early to express an opinion on the American Radiator Building. Present criticism is apt to be either too severe, or to fall short in the direction of according the praise that the building deserves or will deserve. It is true that the artificially treated brick gives a uniform black such as you would probably not find had uncolored black material been selected. The face of a black cliff is not uniformly black. The rocks have been weathered by age. Nature has produced a variation from absolute uniformity. But it is quite possible that the new building may weather with age to produce a most interesting and beautiful effect.

One should be slow to criticize the exercise of the free imagination which soars without restraint of the conventions of the past. We never know whether its outcome may not result in a new form of art. Condemn the new simply because it is new, and you are lost. If commercialism is the guiding spirit of the age, the building which advertises itself is in harmony with that spirit. As an advertisement, I consider the building a magnificent success. It is a triumph of commercialism. There is no reason why the term "commercialism" should ever be considered as opposed to art. Perhaps a new type of commercial architecture will be developed. Perhaps architecture will make a great forward step in interpreting commercialism in its new and higher relation to human welfare. There are many civilizations which have left little impress upon humanity and their architecture has faded from human favor. The stylae at Quirigua, Guatemala, symbolizing the rule of priests of the Sun and kings combined into the one office, over the vanished civilization of the Mayas, have left no trace except a calendar, no other milestone on the road of human welfare. But commercialism in its present significance spells gradual freedom and liberty for the average man.

After all, why should we not have black buildings? Or red, green, blue, carnation or prismatic? Who knows but that beautiful effects may be achieved by experimenting in color schemes in modern American cities? The Arabs captured the sunrise to color the drab dwellings of Djeddah, Mecca, and Medina, and when they had finished the job, the world applauded. We can imagine that the first Arab was criticized. In any event—he started something.



BIRD'S-EYE VIEW OF THE GENERALIFE, GRANADA

ANDALUSIAN GARDENS AND PATIOS

By

Mildred Stapley and Arthur Byne
Photographs and Drawings made expressly by the Authors

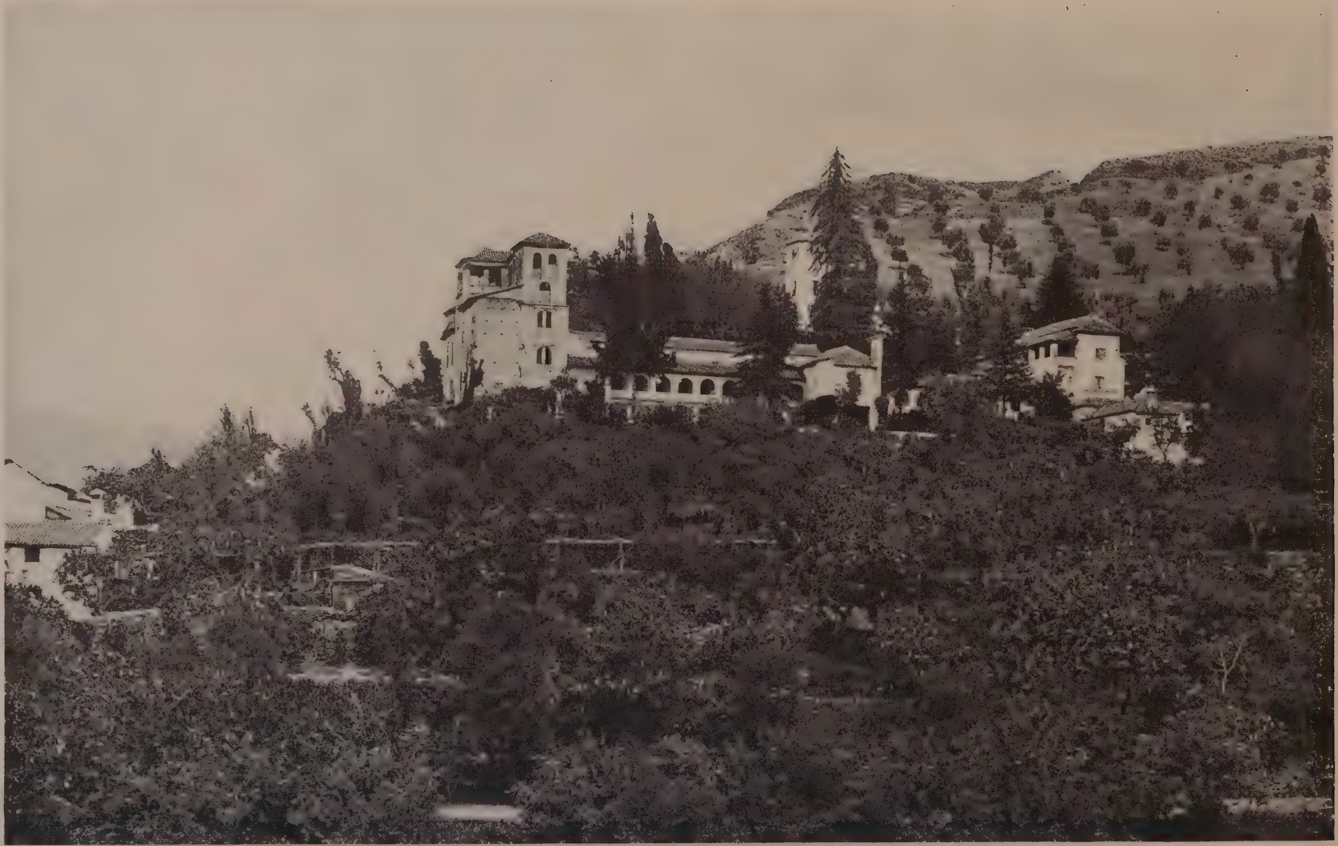
PART VI — *The Generalife, Granada*

GRANADA IS A mountain city three thousand feet above sea level. Sentimental tourists who go to it steeped in the literature of the Romantic School are generally disappointed. It is difficult for them to picture the empty, over-restored royal courts peopled with languishing Moorish maidens, or to see the ragged, importuning gypsy women as haughty beauties with slumbering fire in their eyes; consequently they feel that Granada has somehow not come up to their expectations.

As a matter of fact few cities in the world can compare with it for sheer beauty of situation. That at least the change of owners could not deprive it of. Little else is left of the old régime except the *Alhambra* on the acropolis and the *Generalife* on the opposite hill. Of the many sumptuous palaces, villas, and gardens of the Moorish aristocracy that occupied the Albaicin and other surrounding hills, not a trace is left; but when the conquering Spaniards entered in the first days of the year 1492 they must have beheld a display of hanging gardens such as met the unaccustomed eye of the rugged warrior from Macedon when he entered Babylon. To-day we are reduced to the two examples mentioned above.

The Generalife, supposed to have been the summer residence (*Casa de campo*) of the Granada kings, was probably built in the late fourteenth century. It owes its preservation to its having been given, along with a Christian beauty, as a suitable reward to an aristocratic Moor who turned Christian. Legend further states that it never passed from their descendants. Until recently the Generalife, also the interesting sixteenth-century palace known as the *Casa de los Tiros* down in the city, was held by the Marqueses de Campotejar who, through remote intermarriage with a Genoese family, changed their nationality and spent but little time in their Spanish ancestral residence. Between them and the Spanish crown a suit for possession of these two Granada properties was pending for over a century, to be settled only last year in favor of Spain. The town house is to become a museum, and the Generalife is to be restored as a public garden. If only the work receives the wise supervision of the *Comisario Regio* who is urging the scheme on the government (the Marques de Vega Inclan), we may hope to see the feeble cast-iron fountains, railings, and other intrusions of the nineteenth century replaced by appropriate reproductions of Moorish originals. Beyond this and the clipping back of the overgrown foliage which now disguises much of the layout but little is to be done, unless it is to reopen the original entrance to the grounds. What the seventeenth century left in the gardens is picturesque and not incongruous.

We have here a fine example of an old hillside garden, the more valuable because it can be studied in relation to the villa which formed part of the scheme. All the architectural units being practically intact, one sees what an intimate accessory the garden was, how it was almost drawn into the house, so to speak. The garden scheme is one of seques-



THE GENERALIFE SEEN FROM THE ALHAMBRA

tered courts and open terraces. The villa is admirably set so as to have the advantage of every view, inwards or without. View it was that determined the placing of the long southern arcade looking to the main patio on one side and the distant Alhambra Palace on the other; also of the shorter arcade on the west overlooking the valley of the Darro River, and of the lofty loggias of the villa itself commanding the city.

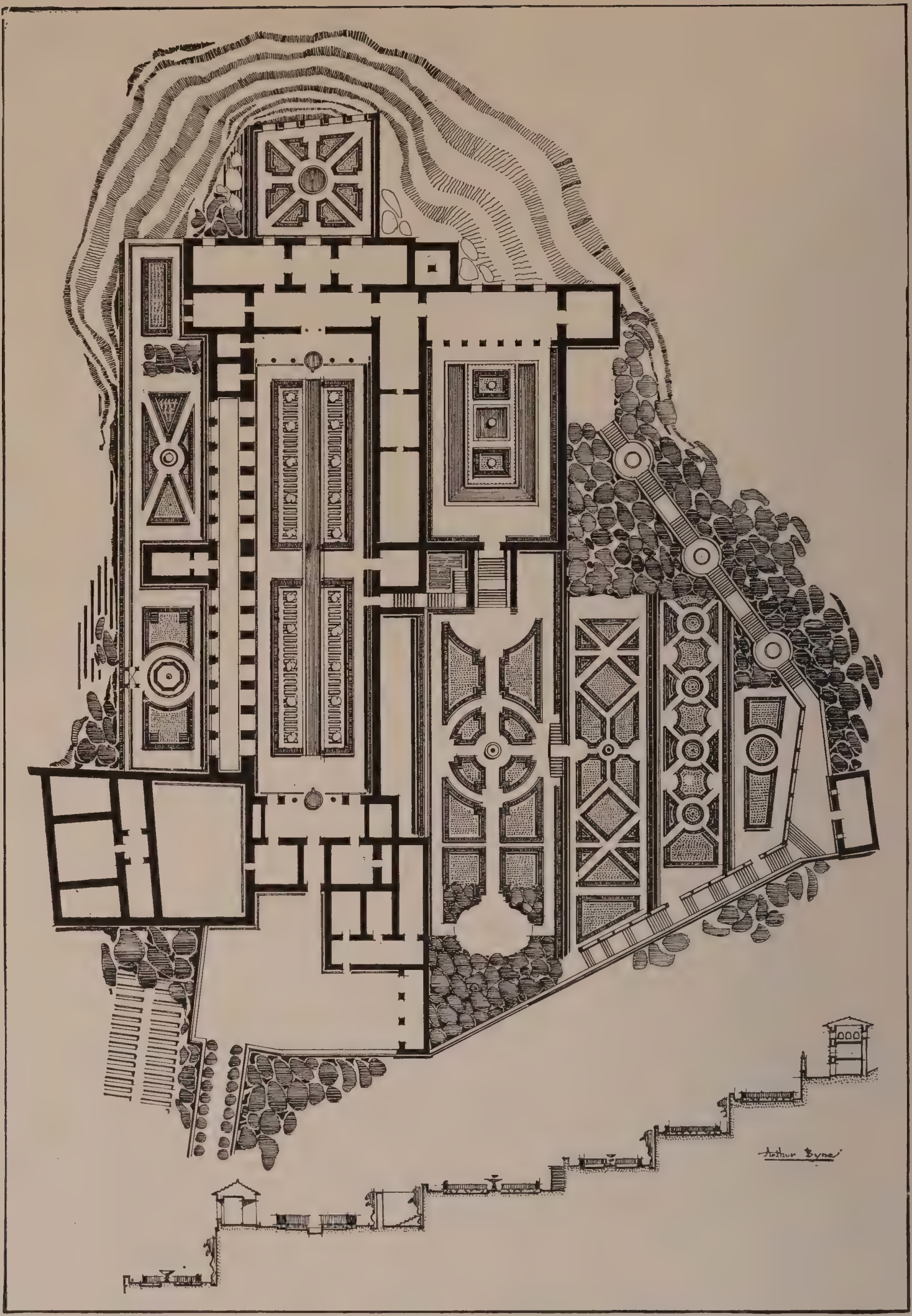
So much for the scheme as considered from within; seen from a distance the placing is equally successful. Instead of crowning the hill, *El Cerro del Sol,* in the obvious manner, the architect set the villa well down the southern slope, thereby escaping north winds and giving it an air of basking comfortably in a well-cultivated expanse. The actual garden is seen to be concentrated within a walled enclosure for which the surrounding *huerta* makes a very decorative frame—the bright Indian-red earth kept plowed and friable, and dotted with myriad green tufts of orange and olive trees. When the former are heavy with fruit the hillside is like a rich woven fabric sparkling with threads of gold.

As the terracing walls of the *huerta* are untreated they do not conflict with those of the villa and garden; the eye goes immediately to the center of the composition. Yet this focus modestly announces itself by nothing more than its shining white walls; there is no accentuated treatment leading up to it; no escalier and ramp, no balustraded terraces such as make up the impressive *partie* of the Italian villa. Rather in the medieval manner it leaves one to imagine where the approach is made. As a matter of fact, the original entrance was on the southwest or Alhambra side; but this was long ago abandoned in favor of the stately alley of cypresses that leads from the lodge towards, but not entirely to, the present highroad.

Of the porticoed villa which has stood dismantled for years there is not much to say; it is picturesque, not architectural. The most interesting feature about it is the disposition—master's quarters in one unit and this connected with the gate-lodge by two long shallow wings, one for service, the other a promenade. Thus the main patio is completely surrounded. The interior was never sumptuous, nothing more than cool white open loggias and rooms ornamented by carved yeseria or plasterwork which, if ever it was in polychrome, is now merely a deep ivory tone; nor are there any polychrome tiles. Marble was used for the columns of the delicate two-light (*ajimez*) windows and for the loggia arcades. On the walls are a few seventeenth-century imaginary portraits of its early Christian possessors, meaning the Moor aristocrat who married the Spanish *dame d'honneur.*

The present-day approach to the Generalife gardens

The principal garden is some hundred and fifty feet long, enclosed as described by buildings of several stories at each end (villa and gate-lodge respectively), and low ones along each side. That along the south is in the form of an arcade interrupted midway by a diminutive mosque, now of course a chapel; corre-



PLAN OF THE GENERALIFE, GRANADA

sponding on the north is a low service wing. This last disguises an abrupt rise in the ground, its roof being just above the level of the upper garden. To run service wings or other utilitarian structures along a terrace instead of building a lofty retaining wall was a practical solution. The idea is worth dwelling upon, though it is likely that a modern tenant of the villa (other than Spanish) would be more fastidious than the Moor about having his servants circulating freely through the main patio. The face of the service wing is now all hidden, except for its green wooden doors, by neglected and unpruned growths of box and cypress.

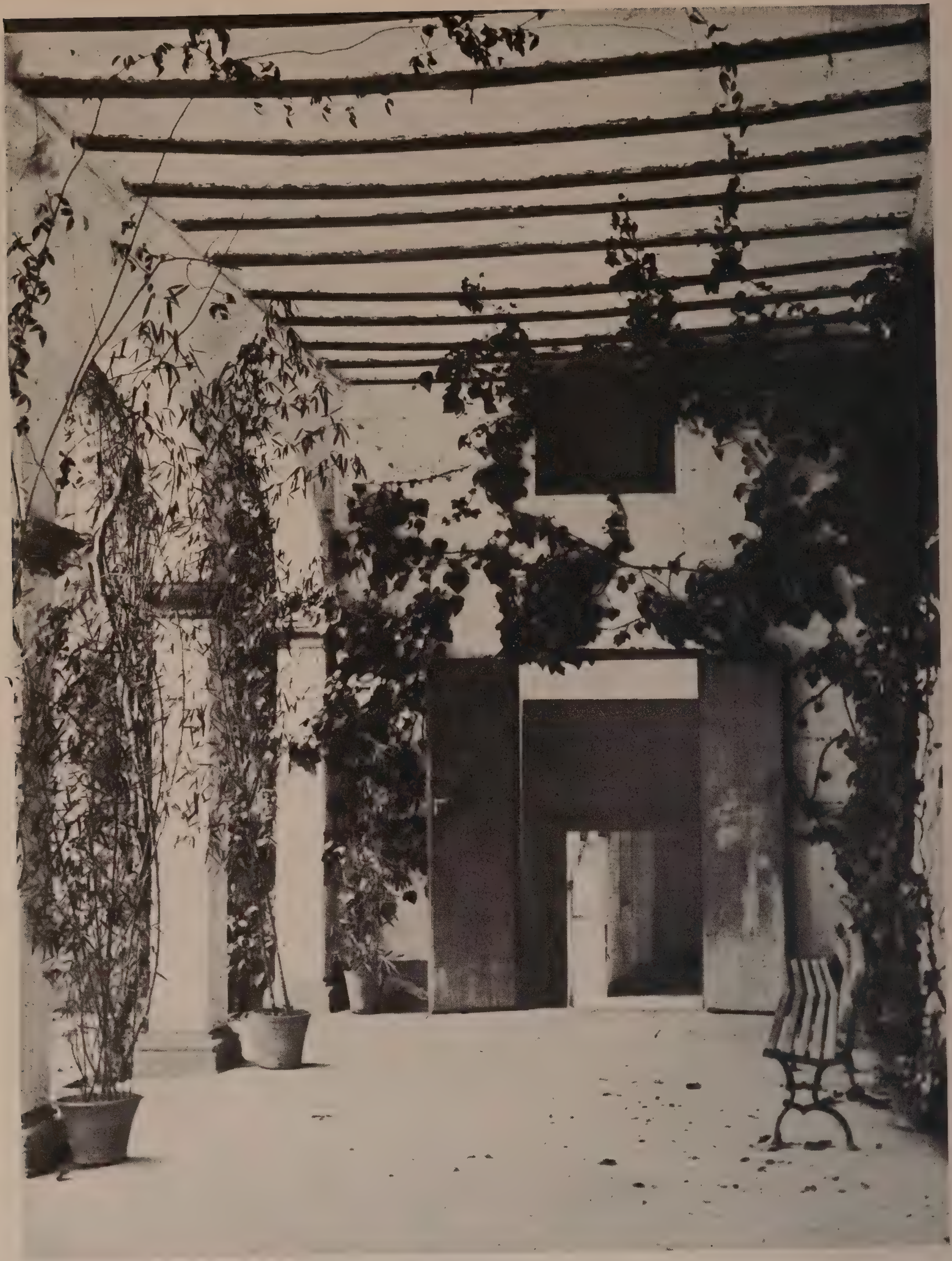
Of the patio itself the chief motif is the canal that bisects it from end to end; not the typical narrow runlet of colored tiles that one would find in Seville, but a serious three-foot marble *allée d'eau* through which a considerable volume of water is constantly flowing. The supply comes from several lively little mountain streams which were diverted from their course. Paths are of gravel; planting, now rather unkempt, is of low flowering herbs, the beds bordered by an ancient box hedge. In the way of accessories there is nothing but a shallow marble *tazza* at each end of the central canal and at each side the little spouts which send up thin jets of water to make a rainbow arch over its entire length.

Before entering the upper garden, which can be reached only through the villa, one should go down stairs and out into the attractive little formal garden at the rear with its hedges of box and arcaded wall opened to extend the garden view to the city. We shall see this same sort of wall very effectively borrowed in the new garden presently to be described, of Don José Acosta.

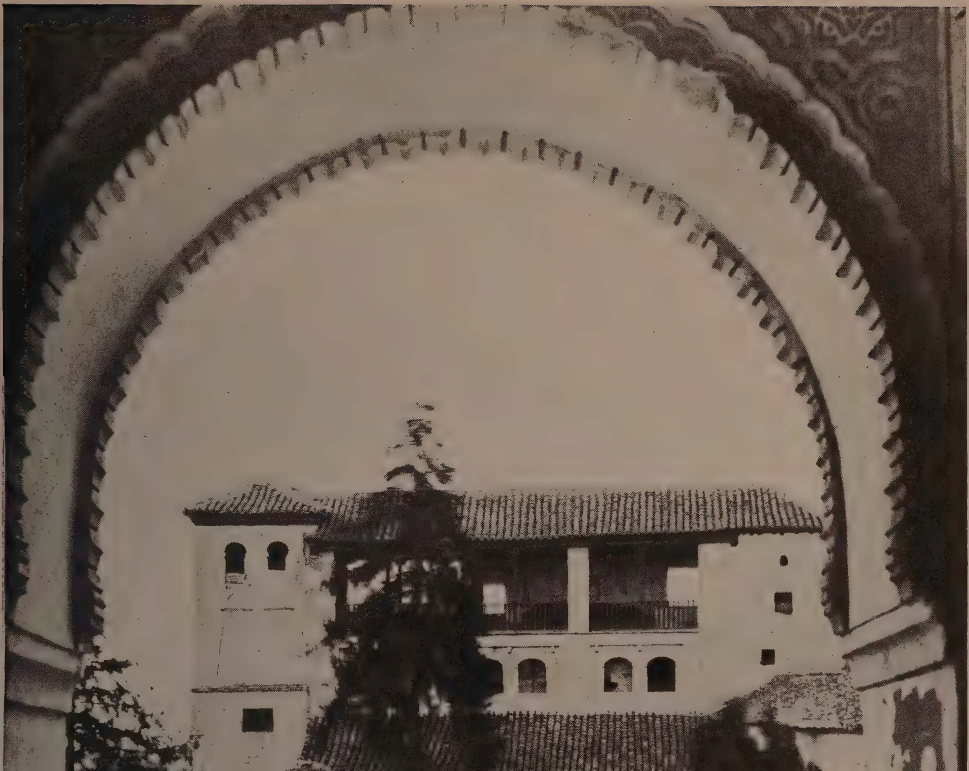
The upper court, named for the veteran cypresses which antedate the Christian conquest, is specially beautiful. From the villa it is reached by a few steps up into the portico which, set against a blank wall, forms its western boundary. The *Patio de los Cipreses* measures approximately twenty-five by eighty feet. It is in reality a water garden, but a Moorish water garden did not mean one broad sheet with aquatic plants and hydraulic curiosities, but merely an ample canal; embracing in this case three diminutive islands, its depth augmented by the reflection of the giant cypresses against the north wall. These, along with the hedges of myrtle and a few flowering shrubs on the islands, comprise the planting. A Renaissance marble fountain, jets of water edging the canals, colored flower pots, and the pebbled walks in black and white, comprise the applied decoration. All here is green and green reflections; a spot where one can feel cool on even the hottest summer day.

View from the lofty mirador, showing Granada and the Alhambra in the distance

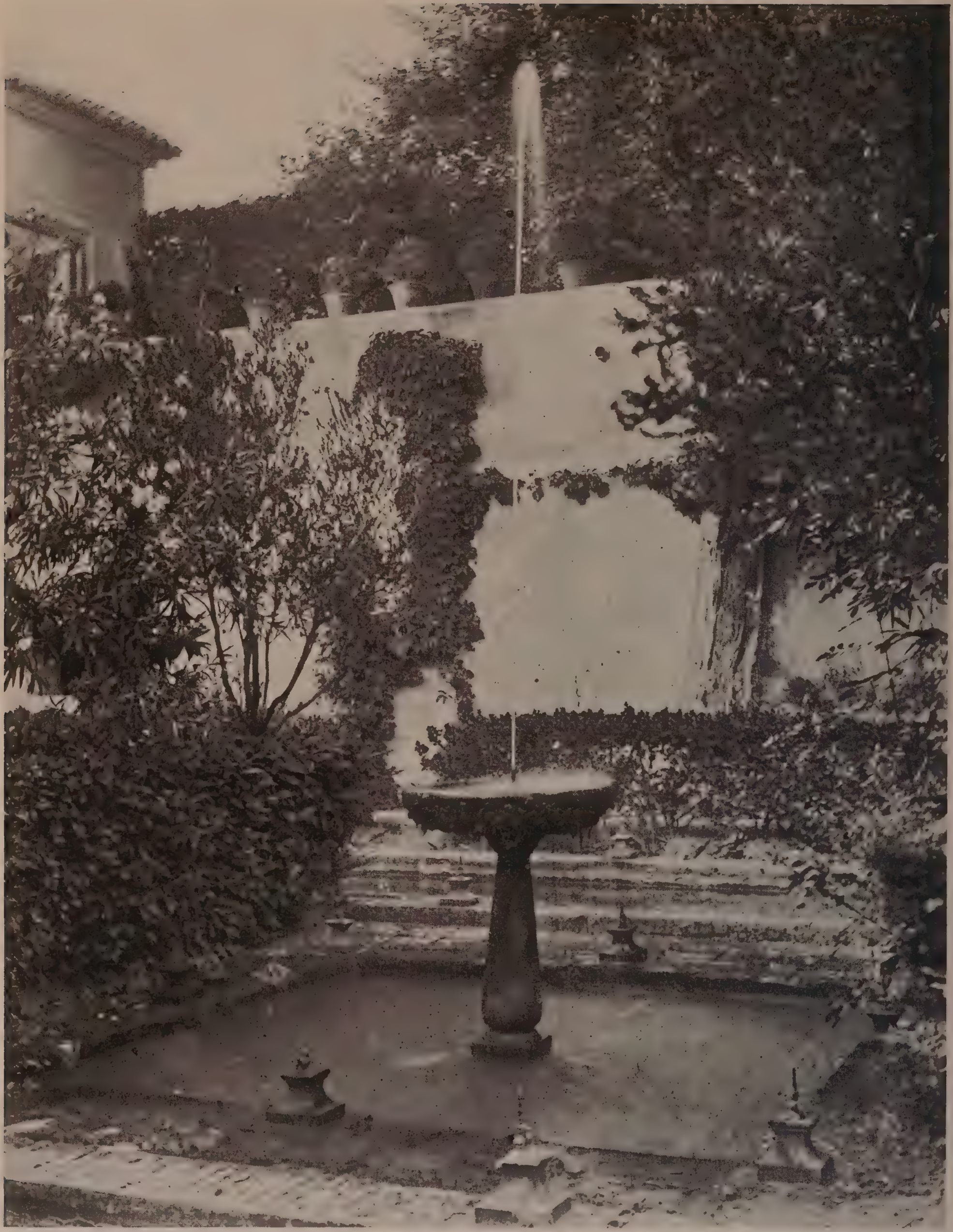
The portico at the end, mentioned as giving access to the water garden, is balanced at the east by a stucco wall with an arched gateway. The wooden gate, like the doors of the portico, is painted green and opens upon the steps that rise to the next level. The landings are treated in elaborate pebble mosaics, and the stepped



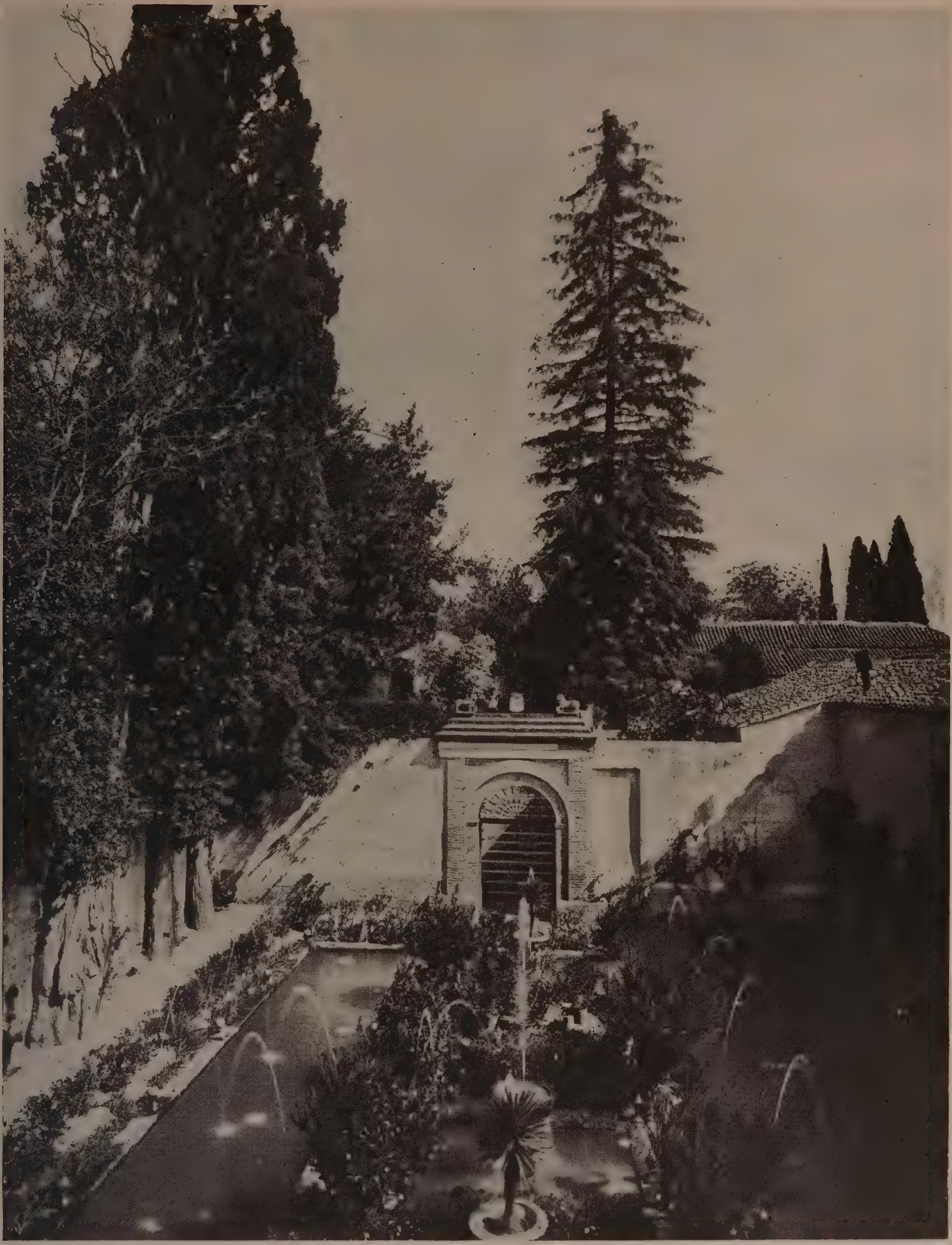
Loggia in white stucco and green woodwork, connecting the villa with the Cypress Patio
THE GENERALIFE GARDENS, GRANADA



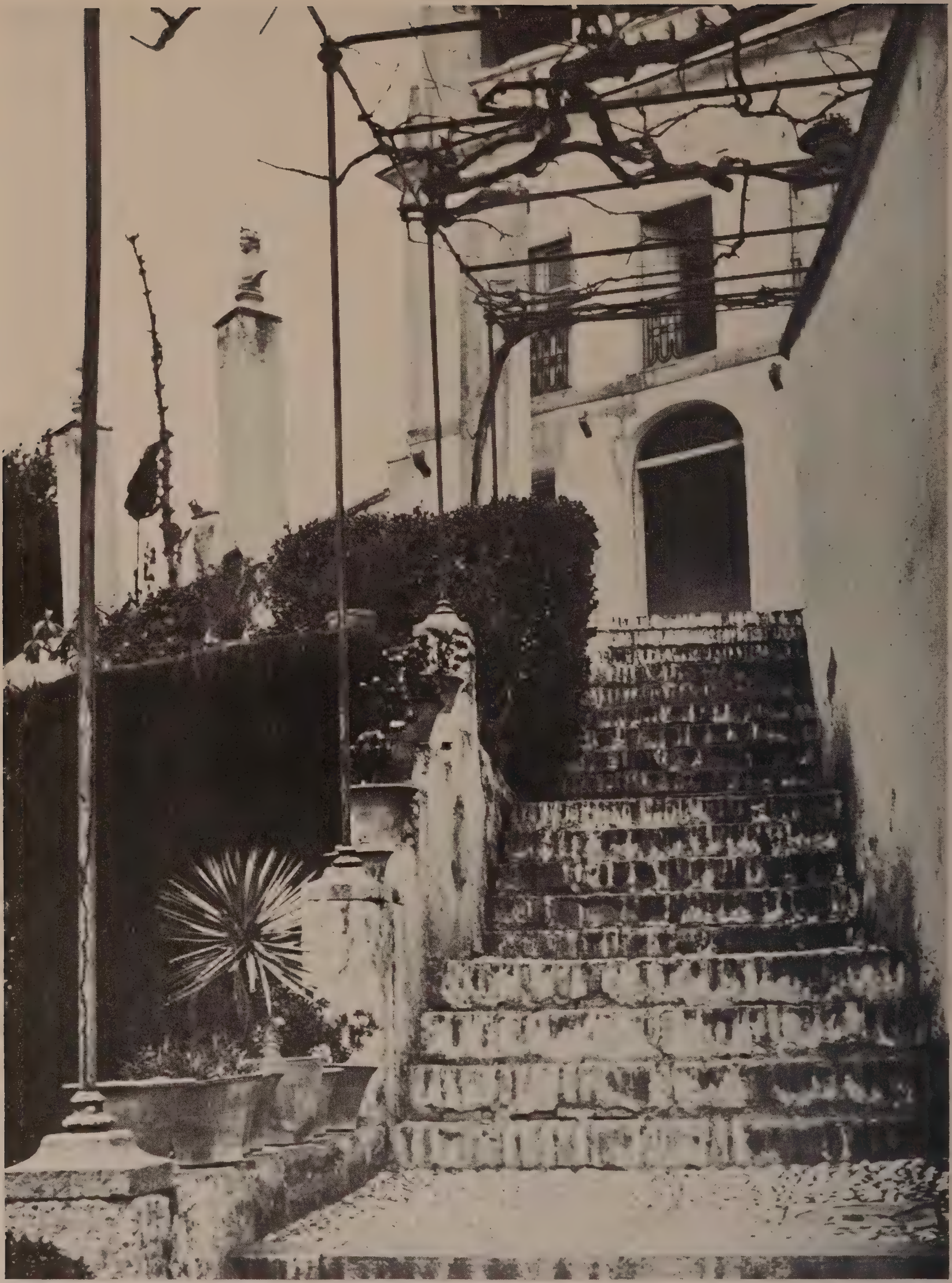
Looking into the entrance patio from the gate-lodge
THE GENERALIFE GARDENS, GRANADA



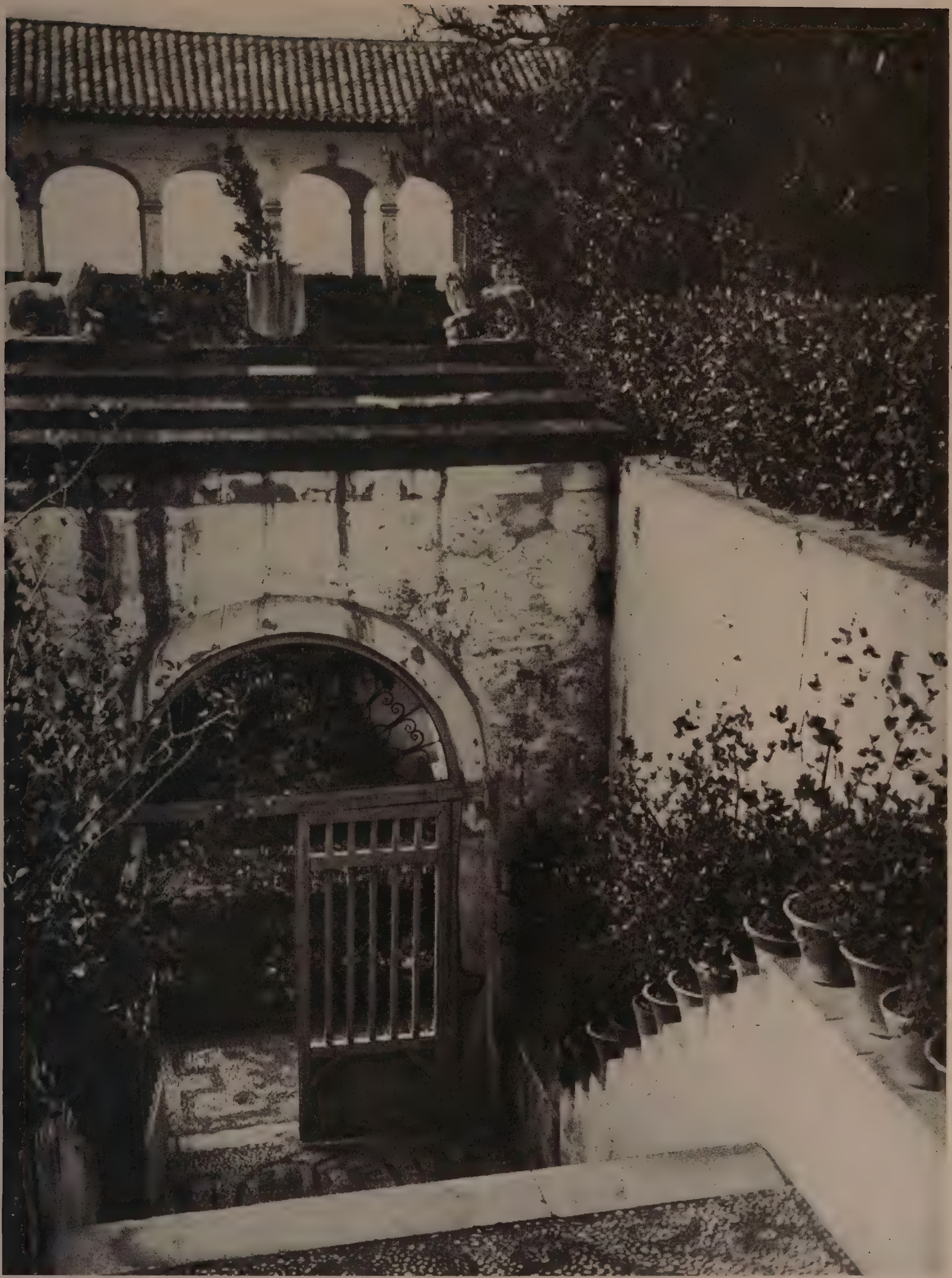
Fountain in the Patio of the Cypresses
THE GENERALIFE GARDENS, GRANADA



Patio of the Cypresses, also called the water garden
THE GENERALIFE GARDENS, GRANADA

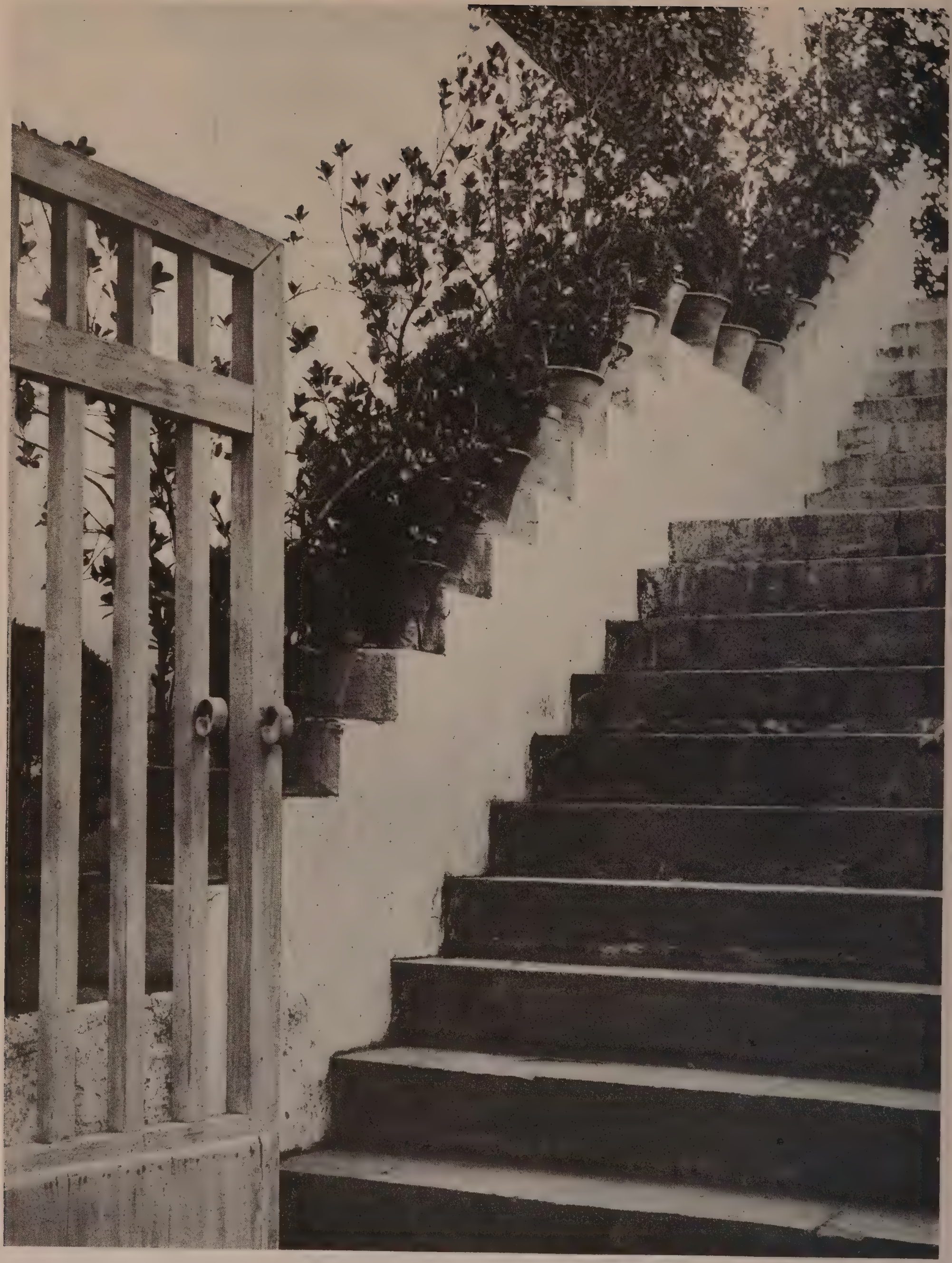


Brick stair ascending to the mirador
THE GENERALIFE GARDENS, GRANADA



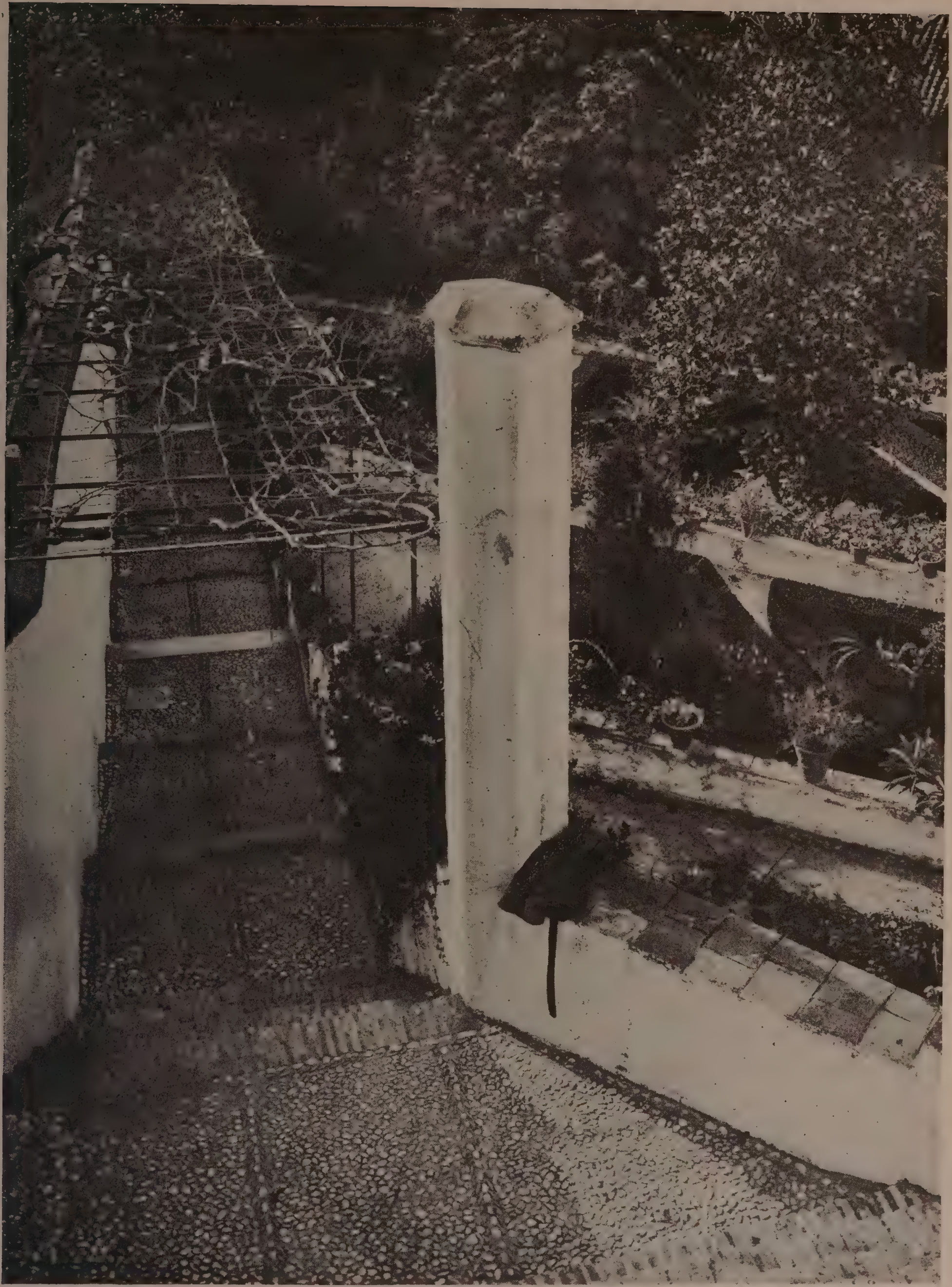
The Architectural Record *May, 1924*

Stair leading up from the Cypress Patio, with landings laid in black and white river pebbles
THE GENERALIFE GARDENS, GRANADA



The Architectural Record *May, 1924*

Detail of stair leading from the Cypress Patio to the terrace above
THE GENERALIFE GARDENS, GRANADA

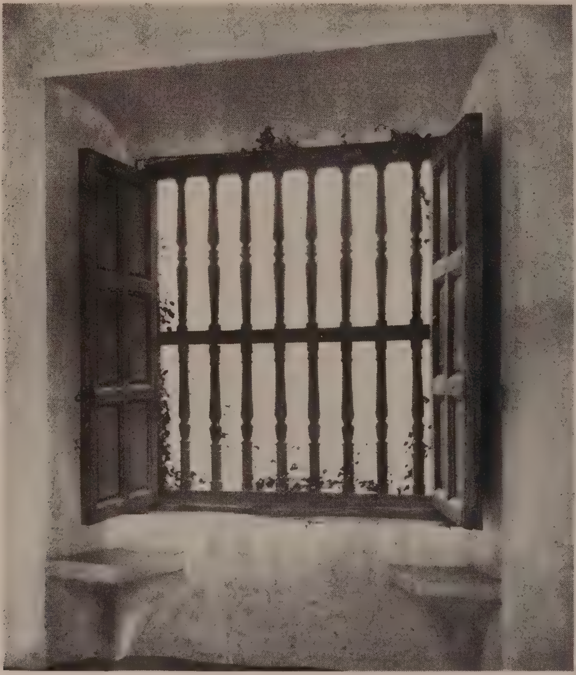


The pebble walk descending from the highest terrace
THE GENERALIFE GARDENS, GRANADA

parapets at the sides hold potted flowers. Not until one has mounted to this third level is he free of the house and in the open garden; for the house acts as a connecting link between the two more intimate portions just described.

The third and succeeding levels are treated as open parterres, edged with box and myrtle and filled with chrysanthemums, roses, and lilies; the walls for the most part are concealed behind clipped and wired cypresses. In the center of the parterre just entered, there used to stand a cypress arbor of eight trees domed in at the top, but it has been removed. Two distinct flights of steps lead up from the fourth level, that to the east is of brick and covered with a grape arbor, that to the west is an amusing feature with circular landings and fountains at the various levels and with a grooved parapet lined with shallow roof tiles down which the water runs merrily. This whole motif is buried in a mass of thick foliage through which the sun's rays never penetrate and in which the stillness is only broken by the constant ripple of the water. A picturesque whitewashed mirador affording splendid views stands in the uppermost level, and the wall in front is surmounted by a row of busts in enameled earthenware, probably of the seventeenth century and interesting as such.

As if to prove that tiles in color were more Spanish than Moorish this most Moorish of Andalusian gardens is at present devoid of them. It is quite probable however that the several mediocre fountains seen were built to replace ruined ones of azulejos. Even were these restored one could still say that a charming garden had been created practically without the aid of tiled accessories; nor for that matter of any of the accessories that formed the usual stock-in-trade of the European garden builder. In their place are simple stuccoed walls, colored flower-pots, pebbled pavements, and sparkling water.



Window with wooden grille, or reja, in the garden wall
THE GENERALIFE GARDENS, GRANADA

The LAWRENCE MEMORIAL HOSPITAL MEDFORD MASSACHUSETTS

Stevens & Lee, Consulting Architects

By

Edward J Stevens, F.A.I.A

One of the newer small hospitals, of which New England is duly proud, is just completed at Medford, Massachusetts, and a short description of its inception may be of interest.

The late General Lawrence of Medford, being greatly interested in hospital matters, left in his will a considerable sum of money for the establishment of a hospital in that town. His son, the late Rosewell B. Lawrence, who was the administrator of the estate, in carrying out his father's will also became intensely interested in this project and organized a hospital association, becoming its first president. Preliminary steps were taken toward the erection of a small institution which might bear the name of the elder Lawrence. The architect and consultant were appointed but while negotiations were under way and preliminary sketches were being made, Mr. Rosewell Lawrence himself died and it was found that his interest in this hospital had been so great that he had left practically his entire estate for the building and maintenance of this institution, into which he had put so much time and thought while he was alive.

With the new funds available, a broader view was taken of the enterprise, with the result that a 58 bed hospital was constructed and has been occupied but recently.

After a thorough consideration of the site, it was decided to take advantage of the southern slope of the land and a building designed on the T plan was devised, with the longer section running toward the south. In this portion are contained all of the private rooms. The east-west section provides for certain departments and wards, service rooms, offices and operating rooms, thus affording sunlight for practically every patient's room and reserving the north rooms for service and purposes where the sun would be of no particular advantage.

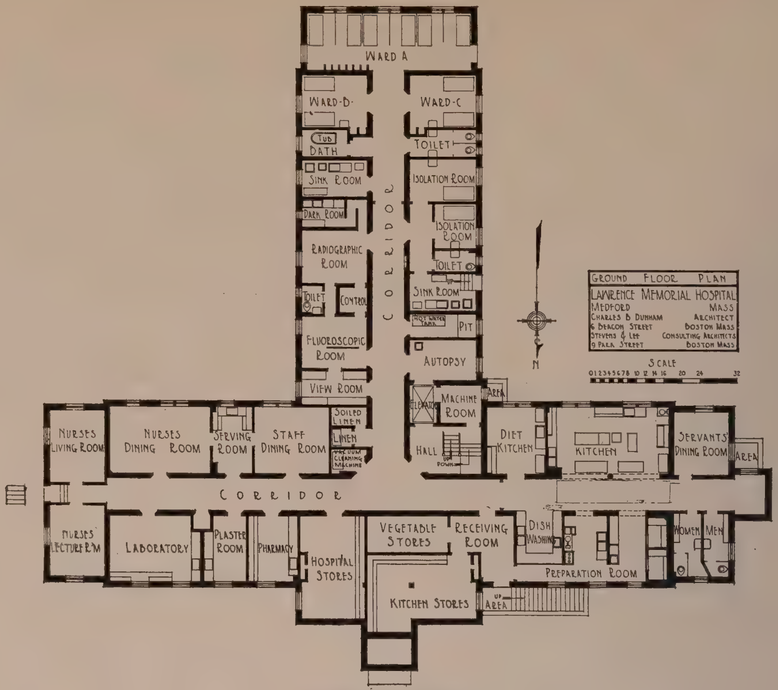
This hospital contains many unique features. Among them, and by no means the least important, are the utilizing of the cubicle system of the wards, and the individual toilet and bath for the private rooms.

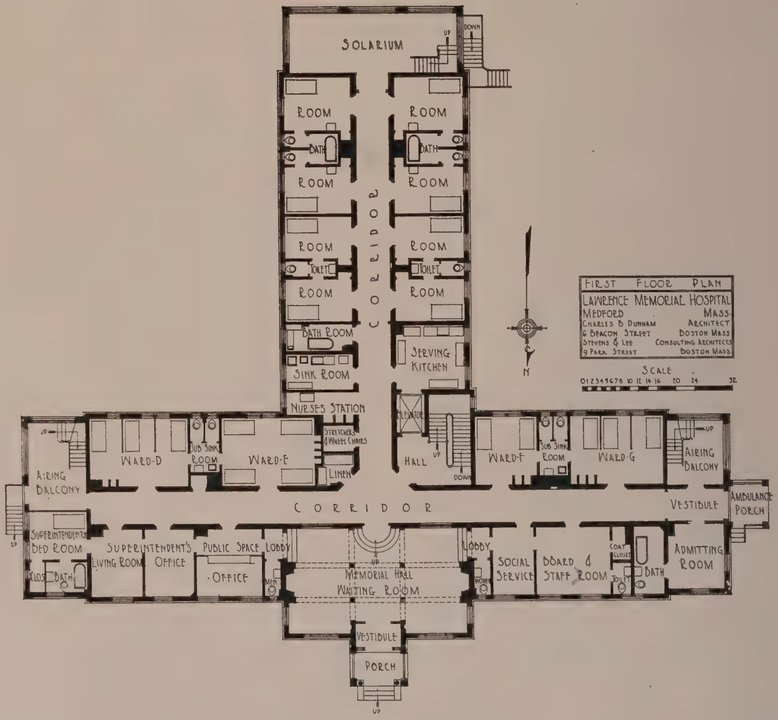
Perhaps a general outline of the plan and its explanation will make the whole subject clearer.

On the first floor, the main entrance is on the north, through a large memorial hall, or waiting room, in the over mantels of the two fireplaces of which are bronze tablets in memory of the two Lawrences. From this hall or waiting room, one enters the public offices, superintendent's rooms, social service rooms and board room, which are directly connected with each other and separated by a corridor from that portion of the hospital occupied by patients. The ambulance entrance is on the west end and enters on the first floor, with admitting department entrance, bath, etc. Two, three and four-bed wards are provided along the southern walls of the east-west connection.

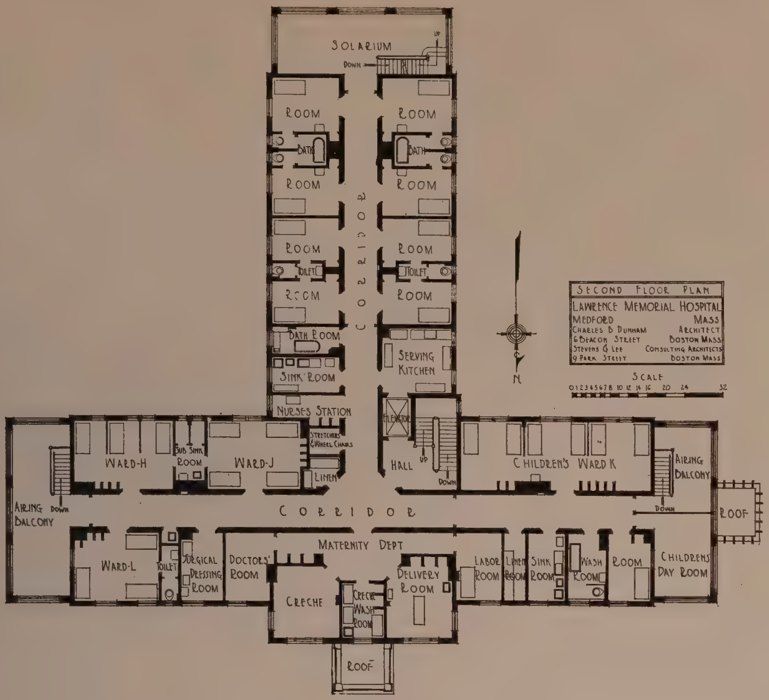
The serving kitchen, bathroom, sink room and nurses' station occupy a middle position between the private and public wards.

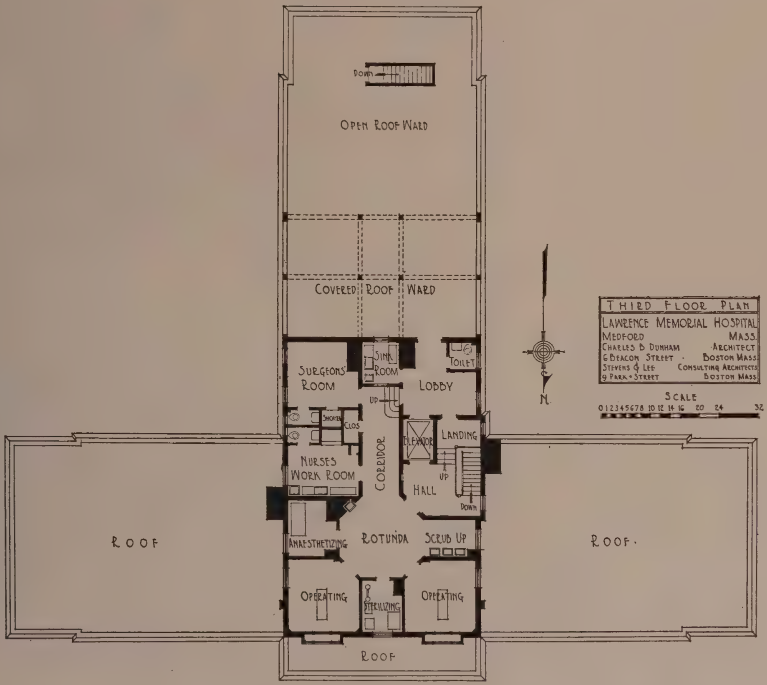
In the wards, the beds are separated by permanent screens or "cubicles," running solidly from the floor to a height of 8 ft. and from the outer wall a distance of 8 ft. toward the inner part of the room, making possible a decided isolation of the patient, and still having each patient within full view of the nurse in attendance. The placing of small doors about 2 ft.





LAWRENCE MEMORIAL HOSPITAL, MEDFORD, MASSACHUSETTS
Charles B. Dunham, Architect
Stevens & Lee, Consulting Architects





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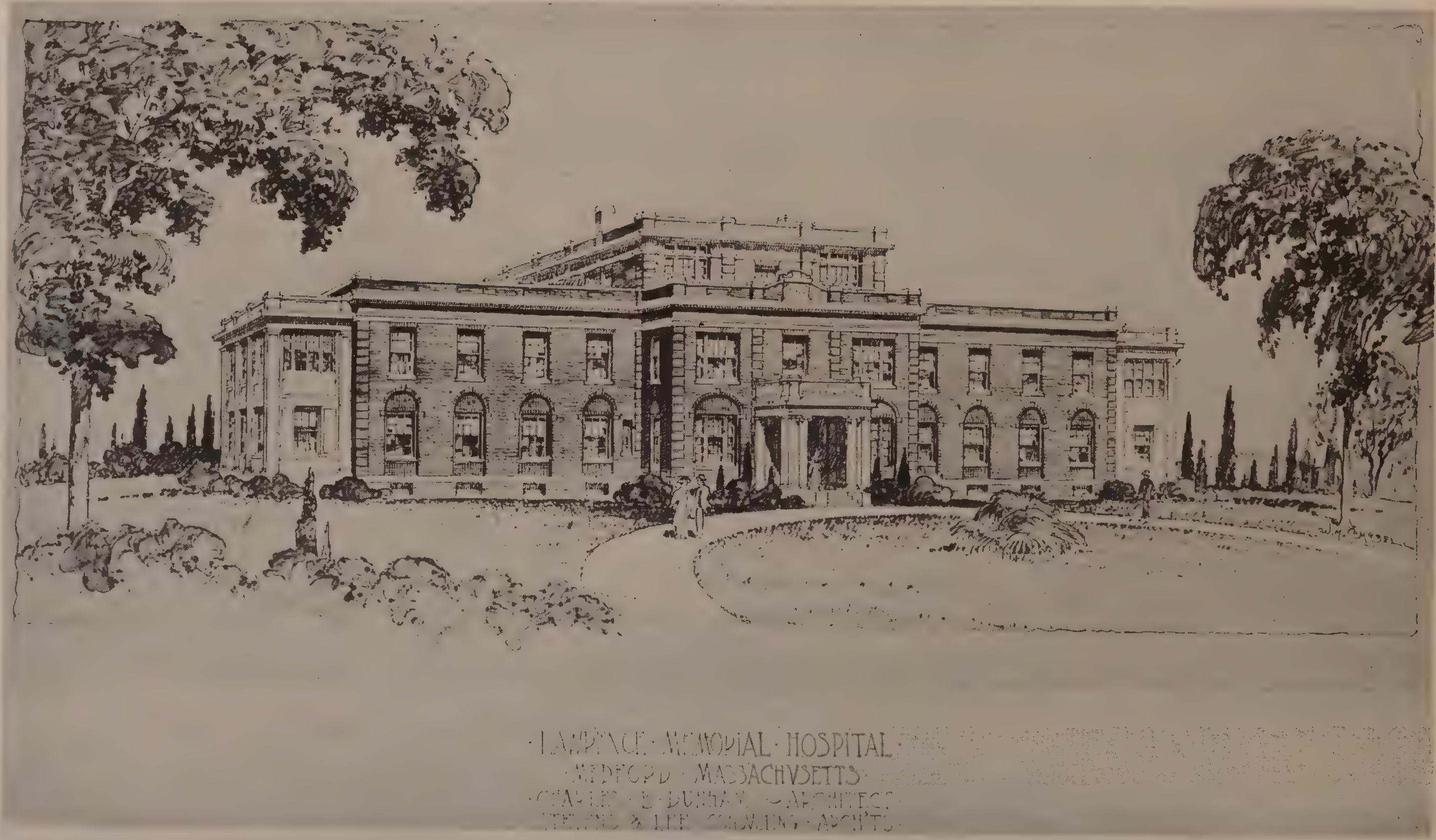
LAWRENCE · MEMORIAL · HOSPITAL
MEDFORD · MASSACHVSETTS
CHARLES · B · DUNHAM · ARCHITECT
STEVENS & LEE · CONSULTING · ARCH'TS

Perspective

LAWRENCE MEMORIAL HOSPITAL, MEDFORD, MASSACHUSETTS

Charles B. Dunham, Architect

Stevens & Lee, Consulting Architects

square in the partitions enables one patient to converse with another. Between each two wards is a sub-sink or duty room, minimizing the care of the patients and making it unnecessary for the nurse to leave the ward except for the service of food.

All of the private rooms have either a connecting bath or a connecting toilet. In the case of eight private rooms, a combination bath and toilet is provided in such a way that while each of the rooms has its own toilet, the bath is accessible to one or the other of the suites as may be determined in the assignment of the rooms. Other rooms are provided with an inter-communicating toilet, common to both rooms.

On the second floor, in the portion over the entrance and offices, is the maternity department. The delivery room, the labor room, the babies' room, the doctors' waiting room, etc., are shut off from the rest of the hospital. Wards similar to those on the first floor occupy the east-west portion, and private rooms the southern projection.

On the third story the central portion only is carried up. Here is provided a complete operating department, consisting of two operating rooms, scrub-up, anaesthetizing, nurses' workroom and surgeons' room.

Connection from this story is made to the roof ward above the private ward section, providing for a large number of patients in the open air. This feature is one of the most interesting of the hospital, overlooking, as it does, the entire city of Medford and the country beyond.

On the ground floor are the kitchens, dining rooms, laboratory, X-Ray department, a small isolation department and additional general wards.

Elevator and stairs connect all stories. The exterior is of red brick with sand stone trimming and the construction is fireproof.

Row of Cottages, Bibury, Gloucestershire

PERVERTED STATE AID IN LANDSCAPE AND CITY PLANNING

The majority of the schools of landscape architecture are conducted under state auspices, or at least the larger part of those which comprehend in their curriculum much more than a smattering of garden making. The quality of instruction given in the state colleges and the state endowed institutions cannot be gainsaid. Every means is taken to prepare their graduates to earn a competent livelihood and to hold a responsible position in the communities where they shall establish themselves. But a curious anomaly confronts the student emerging from academic halls. Glowing with fullness of ambition to identify himself with the world of professional activity, he finds himself in certain states frustrated by a form of competition he can meet neither in authority nor fee. Especially is this true in the field of community and town planning. For frequently his professional opportunity is preempted by contribution of the State College Extension Department and by private practice of his former teachers. His wings are fettered by lack of work and his fledgling flight confined almost to the narrow circle of his personal friends because wider range of possibility is denied him by the institution which sponsored his being.

The instances are not many, fortunately, of professors on state university staffs permitted to conduct a professional office on the side. The few who do so seek justification in the fact of meager salaries received. The competition they offer to the novice is unequal due to their lack of office "overhead" and the fact that student draftsmen are available to them at a comparatively low rate of pay. Aside from the ethical aspect, it would seem that the field of consulting landscape architect, professional advisor or litterateur would offer ample opportunity to members of teaching staffs who must find means of augmenting inadequate salaries. If the professed aim is to keep professional instruction *au courant* with professional practice, occasional lectures by outside practitioners will afford adequate contact with the business world without distraction of academic endeavor.

The State Colleges, in return for the public funds devoted to their support, are expected to render a secondary service in the form of aiding individuals and communities calling upon them for advice in the subjects under their curriculum. To provide this by-product service without overburdening their instructing staff, most of the Universities have found it necessary to establish extension departments, with personnel logically selected from men who have had not only adequate training but considerable practice in the field. This results in a State free professional service, which takes bread from the mouths of the graduates of the respective colleges who have not emigrated to States where such practice does not obtain.

The landscape architect or city planner encountering such competition is loath to make protest heard in legislative halls, where he might be rebuked as unappreciative of the gratuitous education he has received. It is considered a delicate question. But with the exception of occasional college trustees demanding gratis service for the development of country places or the case of influential politicians, frequently affluential as well, seeking to have private work done at college expense—without even the pabulum of a student prize—the fault would appear to lie very largely within the power of the University itself to correct.

Instruction to the student is given in the form of theory supported by historical background, the specific application of which rests with him to make. The professors are supposed to have had sufficient empiric groundwork to render their teaching practical and not abstract generality. When, however, this teaching extends to the aid of municipalities, academic methods appear to be abandoned and the community intellect is instructed by example rather than by precept. Communities are considered unresponsive to rationalism and are reached only by concrete reality. In other words, to improve a town coming within the influence of the state college it is considered necessary to prepare the actual plans for the improvement of that town and ofttimes even to supervise the execution of same. Naturally enough, other towns seeing a means of getting something for nothing, profess blind scepticism until plans for their town are provided likewise and, by natural sequence, the graduate of courses in town planning at that State Institution finds little employment by the towns of the State thus graciously provided for.

A town or individual may be aided or stimulated without supplanting need of individual exertion. Sufficient towns and cities in practically every state today have proven the value of city planning methods to serve as illustration and causal example. There is adequate scope for college extension departments to arouse towns to the fact of their inertness by mere emphasis of the fact that inertia is a force in itself and that lack of progress in backward towns frequently represents expenditure of as great energy at that which is forcing other towns ahead. In other words, that "slow" towns are thus from lost energy rather than from lack of energy. As soon as the extension department can bring community mental state to an appreciation of lack, the college has rendered a service commensurate with the state aid it receives. To want something is not necessarily knowing what one wants and it is the landscape architect or city planner who enables the city or town to know what it is that it wants. He is trained to discriminate conditions of the present and compare them with pretensions of the future. It is his forte to convert amorphous discontent into conscious and defined desire. The landscape architect or city planner formulates for the town or individual ideas consistent with their needs and attributes—ideas which may become for them ideals.

The preparation of actual plans for civic centers, park systems, playgrounds and school surveys at the expense of state colleges and to the serious competition of their own graduates will be eliminated when it is brought to realization that the duty of the State College is but the dissemination of knowledge. With the student it must be a training to convert thought to reality but with the community at large it shall be the stimulation of thought rather than the presentation of accomplished fact. This is the *tertium quid* which, in the past, has operated to bring hardship to University and practitioner alike. Communities will advance in degree with their consciousness of lack and their will and means to achieve. The physical goal of towns will be shaped largely by the professional talent employed. The ability of the professional landscape architect and city planner in turn will rest upon the rudimentary training he has received at State College or University and through him grades of community perfection may be attained to the credit of but without tax on State educational endowment.

George Burnap.

ARCHITECT, LANDSCAPE ARCHITECT, AND DECORATOR

The traditional antagonism of the architect to the decorator and the landscape architect is out of place today. It is time for it to go, the sooner the better. There is room for the three callings, and each has something to contribute.

The same increasing technical complexity which, between the sixteenth century and the later eighteenth, brought about the differentiation of architect and engineer, has in the nineteenth and twentieth centuries split engineering into a great number of branches, and has called into being specialized practice in landscape architecture and interior decoration. Instead of working in a single locality with well known native shrubs and flowers, and a few experimental exotics, we have today a national field of work with varied problems of adaptation, a constant stream of new varieties, and highly developed techniques of transplantation, tree repair, and a dozen other special branches. Any architect who glances over Mr. A. D. Taylor's "Landscape Construction Notes" will realize that here is a realm of technical knowledge in which he is as inexperienced as the landscape architect is in steel construction. Similarly, in the field of decoration, the traditional use of a few fabrics produced currently and locally is replaced by selection from a vast multitude, old and new, from a dozen periods and countries. Few architects today can pretend to give independent technical advice on qualities and values of decorative textiles, rugs, tapestries, needlework, lace—to take instances at random. Nor can most architects or students of architecture properly be expected to give the time needed to acquire adequate knowledge of these things. The architect, however good his taste, has his hands full with the accumulation of special requirements in planning, construction, and specifically architectural materials.

No architect who has worked with a really competent landscape man can fail to have realized that his associate can think in terms of informal arrangement of ground and foliage masses, color grouping of flowers, and succession of seasonal effects, which lie wholly outside his own thought.

This is not to say that architects with a special interest and aptitude, like that of Stanford White for decoration, or of Charles Platt for formal garden design, may not surpass the best of the specialists on their own ground. But for others, who perhaps have been glad to let a competent decorator design, build, and furnish the interiors of a great house, right from the hollow-tile, to fail to grant him his due credit should be a thing of the past.

In the rapid evolution of the callings of landscape gardener and decorator into independent and truly professional status, the landscape architects have already provided the thorough cultural and professional education needed. The enlightened decorators are working hard to establish similar educational facilities and standards. In the work established at New York University with the support of the Art-in-Trades Club and the Altman Foundation, for instance, fundamental grounding and extended study in every essential subject is insisted on. Let us as architects recognize ungrudgingly the newer state of affairs, and welcome the collaboration of professional men who have special knowledge and skill quite as valuable as our own. FISKE KIMBALL.

ANNUAL BOSTON ARCHITECTURAL EXHIBITION

The annual exhibition of the Boston Society of Architects, and the Boston Architectural Club, this year was held from March 31, to April 12. The Landscape Architects having already had their show, it was possible to confine the architectural exhibition to the large gallery, thus gaining in effectiveness and simplicity of appeal. As a whole, the division of the exhibits into two separate shows worked out to advantage. If the public have, by their attendance, also endorsed the experiment, and appeared at the architectural exhibition in anywhere near the numbers that attended the showing of Landscape Architecture, this year's departure will have been a success so far as both are concerned.

The general preponderance of interest this year was found in the domestic work, and especially in that of the less formal type, where the marks of tools and craftsmanship are most interestingly apparent. Of close secondary interest, was the number of "Memorial" ideas, many of which, however, have appeared in exhibits of the last two years.

In the latter category appear certain colored renderings after the conventional "school" manner, to show a scheme devised for an "Island" in the Charles River Basin, sponsored by a Committee appointed by a previous Mayor of Boston. This idea is already pretty well out of the running, however, as it has generally failed in receiving popular support, and in physical form, it was rather too much a borrowing of the Springfield Municipal group with a colonnade added, placed midway of the Harvard Bridge, an inconvenient and otherwise undesirable position, as it is now generally regarded.

Another scheme is based upon an ingenious reconstruction of the existing bridge at this same point, utilizing old piers, but widening, strengthening and bettering the design of the structure. This scheme was by Bellows and Aldrich and Ralph W. Gray. Another proposal is for a semi-circular colonnade at each end approach to the same bridge. This was from the office of Kilham, Hopkins and Greeley, who also exhibited school buildings at Braintree, Belfast and Waltham, a Lodge Building at Andover and a Radcliffe Dormitory.

Other War Memorial suggestions were contained in a model of a design by Samuel W. Mead for a peristyle around the old Soldiers Memorial column on Monument Hill, and an idea for the development of a site adjoining the State House on Beacon Hill, of an underground Hall, roofed with a water pool, suggested by Dana Somes. This is one of several schemes now being advocated by the Legion for this site, that the majority of the profession feel cannot be so developed without further injuring the present State House now dominating Beacon Hill.

Another proposed bridge improvement, is over the Charles River at Cottage Farms; one an ugly span of steel girder, the other a five arched cement structure, with grassed promontories extending from the banks on either side to provide space for a traffic "underpass" for vehicles continuing up and down the river bank. The latter is by Frank A. Bourne, who also exhibited a clever rendering for a church in Winchester.

Other designs of large size included a proposed Radcliffe dormitory by Elwell and

Blackall; schools at Newton and in Cleveland by Edward T. P. Graham; a school in Watertown by McLaughlin & Burr; a dormitory quadrangle for Smith College by J. W. Ames and E. S. Dodge; Little and Browne's Danvers Savings Bank, and a Savings Bank at Lowell by Hutchins and French.

Among the Church designs were a simple Norman Chapel at Peterboro, N. H., and the Agnes Scott College Chapel at Decatur, in a sort of Spanish Renaissance style both by Cram and Ferguson; Frohman, Robb and Little showed a Spanish type St Luke's Cathedral at Orlando, Florida; Maginnis and Walsh exhibited a two towered Gothic Cathedral at Detroit, Chapels of the Holy Cross and Trinity, both Renaissance designs cleverly portrayed in water color, and a line sketch of Epiphany College at Newburgh. Another pen and ink sketch for Nazareth Hall in St. Paul, Minn., in a north Italian brick design, was also interesting. Allen & Collens showed two church designs, one for a reformed Dutch Church at Poughkeepsie; and the other, a more informal type, the Helen Hughes Memorial Chapel at Silver Lake, N. Y. Smith and Walker exhibited a sketch for Christ Church at Hamilton, and Perry, Shaw and Hepburn have a photograph of the new St. Paul's at Newburyport, along the Colonial lines of its predecessor.

Other school buildings include Perry, Shaw and Hepburn's Roxbury Latin School, groups for the Kent School at Kent, Conn., by E. Q. Sylvester, of a more domestic scale, and another group of similar intent by E. S. Dodge for Kingswood School at West Hartford, Conn.

Additional large buildings include the Whitin Memorial Gymnasium, by Joseph D. Leland; studies for a Boston Elks Clubhouse by McLaughlin and Burr; Cram & Ferguson's Beebe Memorial Library at Wakefield, Mass., and a Library at Wheaton College, both the latter in the Georgian manner; while Allen and Collens also showed studies for a Women's Dormitory at Hartford and the Baldwin School at Bryn Mawr and Frohman, Robb and Little exhibit preliminary drawings for a Library building at Washington, D. C. Cathedral.

Another unusual, and very attractive, picture is of a row of simple Colonial shops at Falmouth, Mass. by Hutchins and French. A number of examples of glass work by Charles J. Conick and Reynolds, Francis and Rohnstock, both sketches and leaded work, show how appreciation of the qualities of mediaeval glass at last begun to find its modern equivalent.

The house designs shown fell into several different groups. First among the larger houses was a quite consistently baronial brick mansion in Hopedale for Eben S. Draper, by Bigelow and Wadsworth; and an even earlier type of English "Castle" for William Wood, at Cuttyhunk Island, by Clifford Allbright. Perry, Shaw and Hepburn exhibited photographs of a large stucco house of Georgian design in North Andover; and the other largest dwellings shown were a brick Georgian house at Franklin, Mass. by Hutchins and French, and a big square, three-story late Colonial house at Farmington by Edwin S. Dodge.

Next were noted a group of simple Colonial farmhouse types, like the Cottage at Marshfield Hills and the Candy Kitchen at Phillips Beach by Lois Howe and Manning, or the same firm's remodelled house at Duxbury, Mass., Mr. Frederick Wead's gambrel colonial house at Orleans (although the latter proves pretty extensive in plan), or Edmund Sears Read's "Cape cottage" at Barnstable, Mass. The same designer's larger Holden house at Franconia, N. H., retains all the intimate scale of these smaller dwellings, and an informal quality as well, despite its size, while the two story timbered interior possesses somewhat the same blend of English and Colonial qualities as the house's exterior.

Then there are a few of those more formal Colonial types that we have come to expect in our fashionable suburbs, prim, spic-and-span little balanced dwellings of Colonial derivation but more elaborate There were several exhibits of this character, a white painted and clapboard house by Harold Field Kellog, brick house in Chestnut Hill by Perry, Shaw and Hepburn, and at West Newton by Smith and Walker, or the neat interiors for Prof. Howard, by Elwell and Blackall.

In contrast to these we have two or three examples of the recent return to the earlier, more severely simple and restrained type of Colonial building, instanced by the House of the Seven Gables at Salem. One of the most successful is a house for Mr. Green at Winchester, by Derby and Robinson, and another, in Beverly, for Q. A. Shaw McKean, by the office of Joseph D. Leland both done with old overhang, and narrow-laid unpainted clapboarding.

Finally, we come to the more informal house designs, using brick or plaster, of earlier English derivation, and the exhibit produced a number of these. Mr. Leland has photographs of a rather large picturesque plaster house for Lawrence Keeler in this style, with a colonial picket fence and gateway; Allen and Collens a much stiffer plaster and timber house at Gloucester for Mr. Bassell, and Dana Somes, an attractive small house in plaster with pointed gables at Newtonville.

Gordon Allen displayed pictures of a charmingly simple cottage in rough plaster and tile roof at Chestnut Hill, Mass., and another house of larger size, in brick, at Weston of the English quality again, as are also houses in brick at West Newton and Newtonville by Frank Chouteau Brown.

Two groups of interiors were shown, one, by Frohman, Robb and Little, of an English type house in Brookline, with plaster and panelled walls, a little too closely historical in character, in contrast to the freer abandon from precedent found in the interiors of the Taylor House at Locust Valley, L. I. by Richardson, Barrott and Richardson. Strickland, Blodgett and Law, besides showing some delicate Colonial details and doorways, also had photographs of several interiors with hewn beams, rough textured walls and primitive furnishings that excellently depict the kind of primitive early Colonial interior that is coming into fashionable usage in recent dwellng design.

Along these same lines was the work of Mellor, Meigs and Howe, that appeared in an especially invited exhibit. It included frames of the McIlhenney, Howe, Fraley, Stillman and George Howe dwellings, mostly familiar to the readers of this magazine, but notable as eminently satisfactory solutions of the problem of picturesque American dwelling architecture.

Another invited group came from David Adler and Robert Wood, of Chicago, who contributed a number of excellent designs for city and suburban dwellings. The general interest of this year's exhibition undoubtedly lies in the dwelling architecture shown, the average of which is better than usual. It was particularly instructive for the number of photographs of informal, picturesque types of dwellings that were exhibited; evidently indicating a tendency to return to early, and more severely Puritanical precedent, as expressed in the buildings erected in the Northern Colonies during the first hundred years of their settlement.

Restraint and simplicity are so often lacking in American architecture, that its marked presence is a distinct advance to be recorded, even if in some cases these expressions may seem temporarily, rather to go to an extreme. However extreme their present manifestation, their thus marked existence cannot fail but result in eventually adding these much needed virtues to the future development of architecture in this country.

Frank Chouteau Brown.

LEWIS COLT ALBRO

(1876-1924)

"Whereas Mr. Albro has been a member in good standing of the new York Chapter since 1912 and became a member of the Institute in 1921, and whereas through his untimely death the profession has suffered the loss of an able practitioner, who through the influence and character of his work has contributed a worthy example, therefore be it resolved that the New York Chapter of the American Institute of Architects hereby expresses our tribute and our sympathy to his family.

Resolved further, that this minute be spread upon the records of the Chapter and that copies be sent to the Octagon House, Washington, D. C., and to the architectural press."

Hobart B. Upjohn, Secretary.
D. Everett Waid, President.

Lewis Colt Albro was born in Paris, France, February 4, 1876, and died in New York March 1, 1924.

He was educated in public and private schools in Pittsfield, Mass., and attended the Metropolitan Art School, conducted at the Metropolitan Art Museum under the auspices of Columbia University. He entered the office of McKim, Mead & White, and remained with that firm for a period of some thirteen years, after which he formed an association with Harrie T. Lindeberg, and practiced for a number of years under the firm name of Albro & Lindeberg, producing many notable examples of domestic work and some commercial structures. This partnership was dissolved about ten years ago, since which time Mr. Albro has practiced alone, confining his talents principally to private house work. Mr. Albro distinguished himself during his professional career not so much for the magnitude or variety of his commissions as by the character and quality of each particular piece of work entrusted to him. Among the distinctive houses designed by him are the residences of Mrs. Charles T. Ballard, Louisville, Ky.; Dr. M. E. Johnston, Lexington, Ky.; Mr. George Arents, Jr., Rye, N. Y.; Mr. Frank D. Potter, Rye, N. Y.; Mr. Jerome Mendleson, Albany, N. Y.; Mr. John L. Bushnell, Springfield, Ohio; farm buildings of Dr. Ernest Fahnestock in Putnam Co., N. Y.; Mendleson Memorial Chapel, Londonville, N. Y.

LOUIS HENRI SULLIVAN

Louis Henri Sullivan, known as the dean of American architects, died in Chicago, April 14, 1924. Mr. Sullivan was born in Boston in 1856 and educated at the Massachusetts Institute of Technology and the Ecole des Beaux Arts, Paris. Among the buildings he designed are the Transportation Building for the Chicago World's Fair, the Condict Building, New York; the Prudential Building, Buffalo; the Wainwright Building and Union Trust Building, St. Louis.

A TEXT BOOK OF COMPOSITION

The enormous development of American architecture and, correspondingly, of architectural teaching, is now receiving its literary codification. The great common effort which has produced a unity of style has produced also a unity of method and doctrine. The doctrine is essentially that of Julien Guadet, a rule of logic and reason, tempering the uniformity and symmetry of the classic. The idea of translating Guadet's great bible into the vulgate has long been cherished, but practical and legal complications have always prevented its realization. Meanwhile various writers, especially Mr. John Van Pelt, in his "Essentials of Composition," have distilled some of the essence into English. Now comes the "Architectural Composition" of Mr. N. C. Curtis,* a comprehensive yet compact presentation of the whole accepted code.

It is at once less and more than a paraphrase of the general sections in Guadet's work. Less, in an occasionally "papery" character—as talk of "points of poché" rather than walls and piers, or inclusion of motifs from student projets. More, in the addition of admirably selected examples from modern American work. Sometimes these deal with specifically American problems, such as the elevator lobby of a high office building. In other cases the elements involved are less novel, yet their combination is a fresh solution, as in the plans of the Pan-American Union, the New York Court House, or the University of Pittsburgh. As we examine these we come to realize that America has produced many designs which have already become classics.

Mr. Curtis takes up, in order, the elements of masonry architecture, the elements of composition in plan and mass, the primary rules of composition, the study and development of a parti. Certain modern problems such as the tower-building receive their first inclusion in a systematic work. It is a pity that, along with the forms and proportions of masonry columns and vaults, those resulting from concrete and steel construction, now almost equally well established, were not also set forth.

Specially admirable are the illustrations, some two hundred and fifty sketches by the author, brought together from a multitude of sources. They are excellently selected and are models of rapid technique. They are well worth copying in toto by every young student and draftsman.

OLD HOUSES OF CONNECTICUT*

Old Houses of Connecticut is a volume of substantial size compiled from material collected by a committee of the Connecticut Society of the Colonial Dames of America. The sixty-four dwellings ranging in date from 1639 to 1820 are each described by a member of the committee; and to the account is added a technical summary of descriptive facts which give a fairly complete idea of the architectural character of each example. The descriptions of the houses, written by enthusiasts,—for such are the Colonial Dames,—occupy the major part of the book. Almost no attempt is made to synthetically sift the data with a view to composing an analysis of the distinctive Connecticut style.

The committee that prepared the text of this volume was actuated by historical and biographical rather than by architectural values, for the work insistently partakes of the nature of a historical and personal record. The written descriptions are almost entirely without architectural information but are imbued with traditionary tales and anecdotes of quaint land owners and choleric generals; and yet the individuality of the kindly and strange people adds an atmosphere of reality and an undoubted interest to the record.

The many drawings of plans and the detailed features of exterior and interior woodwork are in themselves of genuine value to the architect and the architectural draftsman. These splendid line drawings are the work of Mr. J. Frederick Kelly, are well selected, and indicate the great variety of treatment which these houses received at the hands of their builders.

Three distinct kinds of house plans are

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*J. H. Jansen, Cleveland, 1923.

*Old Houses of Connecticut, from material collected by the Committee on Old Houses of The Connecticut Society of the Colonial Dames of America. Edited by Bertha Chadwick Trowbridge, Chairman. Yale University Press, New Haven, 1923.

mentioned in the preface. The first is the primitive dwelling with a large interior chimney, an enclosed entry, and a living room of generous size at one side. A sleeping room occupies the second floor beneath the roof. The second or "central hall type" was built with rooms on either side and with chimneys that constituted partitions between the rooms and were constructed with four fireplaces. The third type is not described but is defined as indicating "the adaptation in wood of the Georgian architecture of England, which in its turn, after the middle of the eighteenth century, was influenced by the classic models of Greece."

In comparing this classification with the monuments presented in this volume, it is difficult to understand why the earliest and the latest examples of house plans follow the third type. In fact, there is an intermittent and irregular occurrence of all three forms. One would expect a development of arrangement from the simple to the more complex. After all, the plan was of less importance in Connecticut than the external features of the design. When we speak of Connecticut architecture we recall an architecture which involved almost solely the use of wood, and the outward expression of the design was dictated by the materials which were used by wood workers of surprising skill.

The distinguishing characteristic of the Connecticut house resides primarily in its almost exclusive wood construction. Of the sixty-four houses listed in this volume, there are fifty-six that are built with a wood framework. We can note the forceful expression of the wood hewer's art in the chamfered beams and columns, in the frequent framed overhang of the second story, in the rudely carved "eaves drops," and in the carved doorways of ambitious dignity. The almost complete absence of the arch as an external feature is impressive in that it suggests an understanding of the limitations of wood forms.

The second story overhang, found only rarely in the more northerly colonies, is most frequently encountered in the seventeenth and eighteenth centuries in houses of Hartford and New Haven and in the territory along the Sound from New Haven to the Connecticut River. This framed overhang with its roughly hewn drops is an indication of English tradition. The forebears of the drops were the old Kentish or Yorkshire corner "spurs" which in England frequently assumed the form of carved grotesques in the halved timber construction.

There is no foundation for the claim that the overhang had its origin in the desire to provide a shadowed place for the rifle loop holes,—or why should the protected eave occur on but one side, and very rarely on the ends as well as the front? The English origin of the overhang is undeniable and well supported by evidence.

The early architecture of Connecticut as presented by the illustrations of this volume, was of a high degree of merit, entirely free from pretense, and it faithfully reflects the severe and rugged life of the people as described in these accounts. Judged by the drawings and photogravures, this book will prove a useful contribution to the literature of regional early American architecture.

A. Lawrence Kocher.

MEASURED DRAWINGS OF EARLY CONNECTICUT ARCHITECTURE*

In recent years there has been a continued accession of measured drawings of architectural examples from our Colonial and Early Federal Periods. The student of our early architecture is no longer content to cover so comprehensive and ambitious a field as was included in "The Georgian Period," but he has rather limited his study to one of the regions of our original Colonial domain. This changed programme of effort will contribute to an increased thoroughness of investigation and it will also add to a more exact understanding of the peculiarities or the individuality of our regional examples.

The portfolio of measured drawings of early Connecticut architecture by J. Frederick Kelly is exceptionally attractive in presentation. The large sheets have made possible the inclusion of many full-sized sections which should prove a distinct aid to the designer. The folio includes specimens of doorways, windows, cupboards, stairways and panelled walls; most of which are little known or are new to the profession. The absence of drawings of complete façades of dwellings is regrettable and no dates have been supplied for any example. This omission detracts somewhat from the historical usefulness of the publication. Measured drawings are, however, intended primarily to assist the draftsman, who is concerned with just such details as these.

A. Lawrence Kocher.

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*Early Connecticut Architecture, measured drawings with full sized details of mold sections, supplemented by photographs, 25 plates, J. Frederick Kelly, A.I.A. Wm. Helburn, Inc., New York, 1924. $10.

The
ARCHITECTVRAL RECORD

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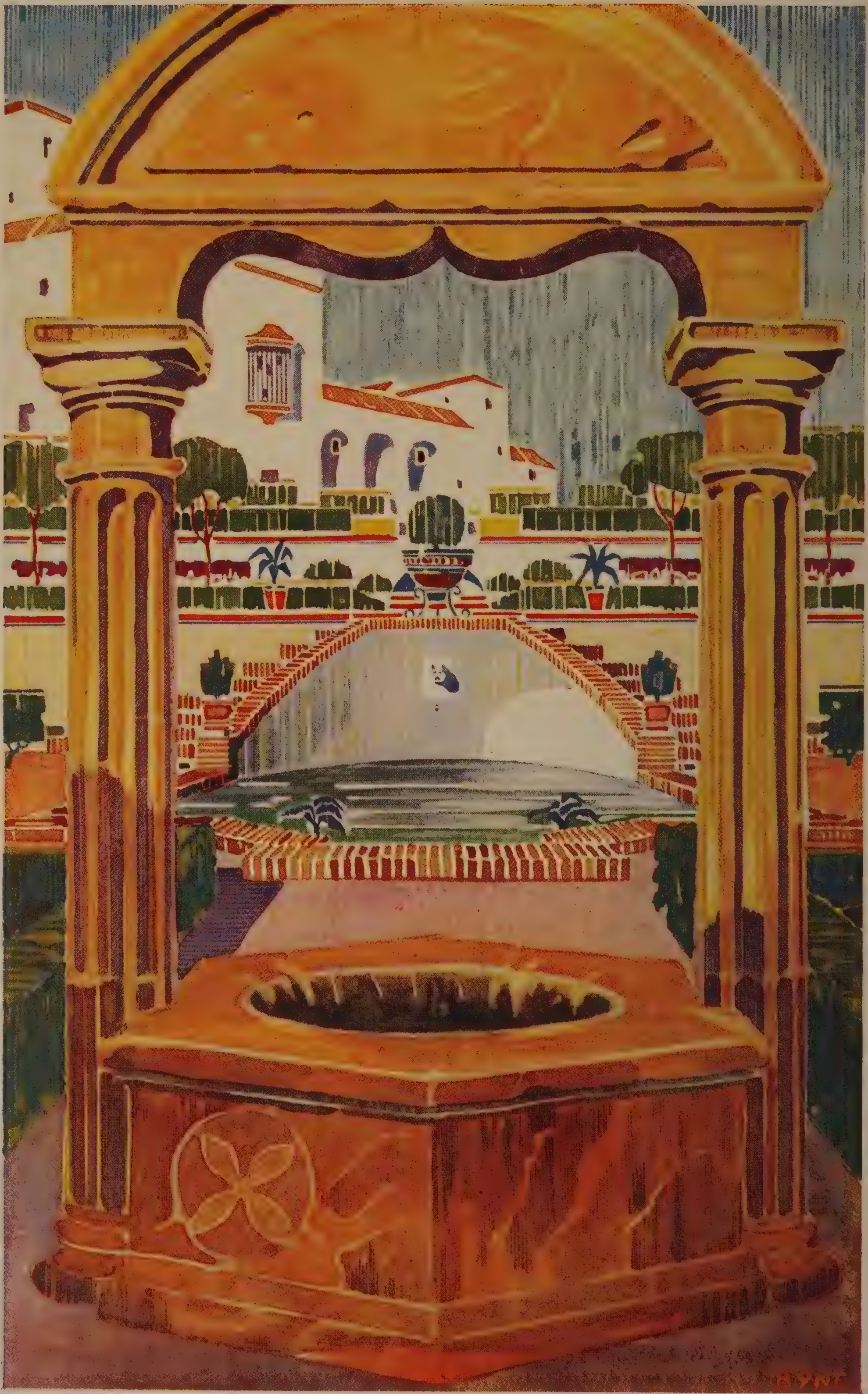

LONG VISTA
Garden of the Casa del Rey Moro, Ronda

The
ARCHITECTVRAL
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VOLUME 55 JUNE, 1924 NUMBER 6

SOME WORK *of* AYMAR EMBURY II *in the* SAND HILLS *of* NORTH CAROLINA

By
Russell J Whitehead

Photographs by Kenneth Clark.

Before discussing the subject matter of this article, it is almost necessary to give some description of the peculiar country known locally as the "Sand Hills of North Carolina," because the quality of the work cannot be appreciated without some knowledge of the landscape which forms the setting of the buildings, and of the difficulty of obtaining good results in a community so remote from sources of supply of both materials and labor.

The Sand Hills are far from being mountains, but are rather undulations in a country generally flat; this section of North Carolina was once a sea beach and the hills used to be dunes along the sea coast, mingled with volcanic clay; geologically speaking, it is a new country, with little rich soil, so that its natural forest was of pine and scrub oak, the only trees which flourish in barren soil. Fifty years ago the whole region was virgin forest with no roads, no towns and practically no inhabitants. The country offered no invitation to the colonist; on a seventeenth century map of Virginia it is shown as "Montana Deserta"—desert mountains—and it so remained until the lumbermen came in, built logging roads and a little railroad; and in twenty years cut off practically every tree in the whole area, leaving a melancholy landscape of seedling pine and scrub oak, without grass, without much water and with the bare fields white with drifted sand.

One thing the Sand Hills did have, however, was a soft and bracing climate, never very cold in winter nor, (for North Carolina) very warm in summer. The soft, dry air attracted the attention of people looking for a place not too far from the north which still had open winters, and the little towns of Pinehurst and Southern Pines were founded; Aberdeen, the third of the Sand Hills towns, was the headquarters of the lumber industry and the junction point of the lumber railroads with the main line of the Seaboard Air Line.

In such a region, one of new settlements, there was, of course, no native tradition of building, and neither native labor nor manufactured materials. The South as a whole is in a backward condition as compared with the rest of the United

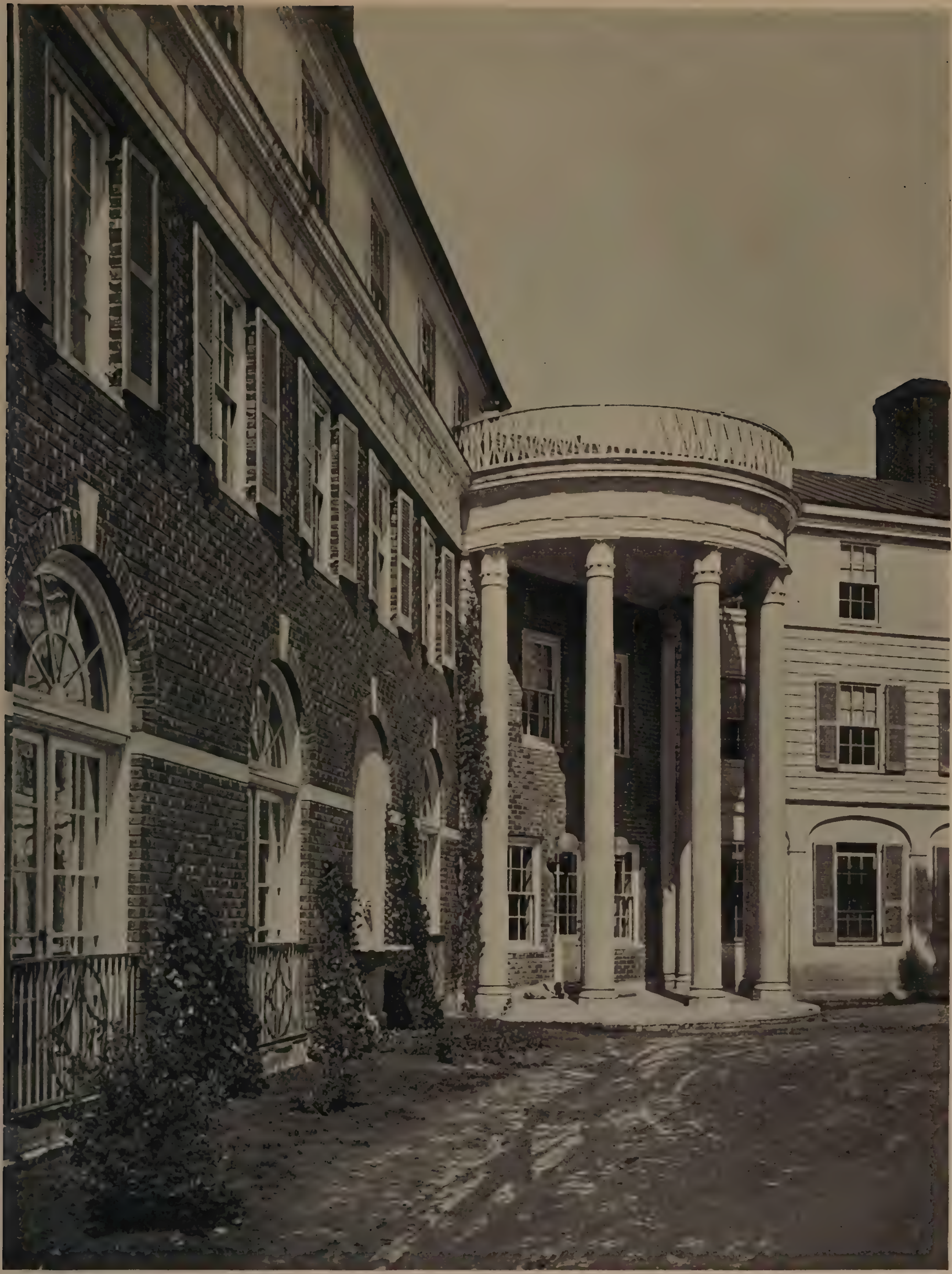
States, partly because of the terrible impoverishment of the country by the Civil War, and partly because the old system of slave labor so degraded the mechanic that the quality of the work in the south progressively deteriorated from Colonial times until after the Civil War, as trained white mechanics became replaced by half trained black ones. The course of slow recuperation following the Civil War reached the larger communities first, leaving such back waters as the Sand Hills to recover last of all. When Pinehurst was begun its founder, Mr. Tufts, discovered that it was necessary to establish his own building material yard, and even today for anything but sand or lumber the local builders go to this Pinehurst warehouse, and if it is not stock, it must be sent for out of the region.

When Mr. Embury did his first work in the Sand Hills in 1911, the country had long emerged from poverty and squalor, but was still struggling hard to keep its head above water. To raise the money necessary to build the Highland Pines Inn taxed the resources of the little town of Southern Pines to the limit, but the people thought it essential to the future of the place to have such an hotel; and when one knows that this hotel, with a hundred bedrooms, thirty baths, its own plant for heating and generating electricity, a laundry and servants' quarters was built for less than sixty thousand dollars, one begins to understand why some knowledge of conditions is essential to a just appreciation of Mr. Embury's work. One photograph of the Inn is included among the illustrations and shows an excellent piece of design along simple lines; this, as most of the other buildings, had to be built of local materials because of limitations of cost and also because local labor could be depended upon to execute only the type of construction to which it was accustomed. Herein has been the architect's greatest handicap; good carpenters are rare; there are many who can frame well, can put on siding or shingle a roof, but when it comes to anything outside the ordinary practice of the country, careful and detailed personal explanation is necessary; even a box cornice presents difficulties to many of them. It may be interesting to northern architects to know that much of the labor is black, but that both black and white mechanics work together without friction and without prejudice.

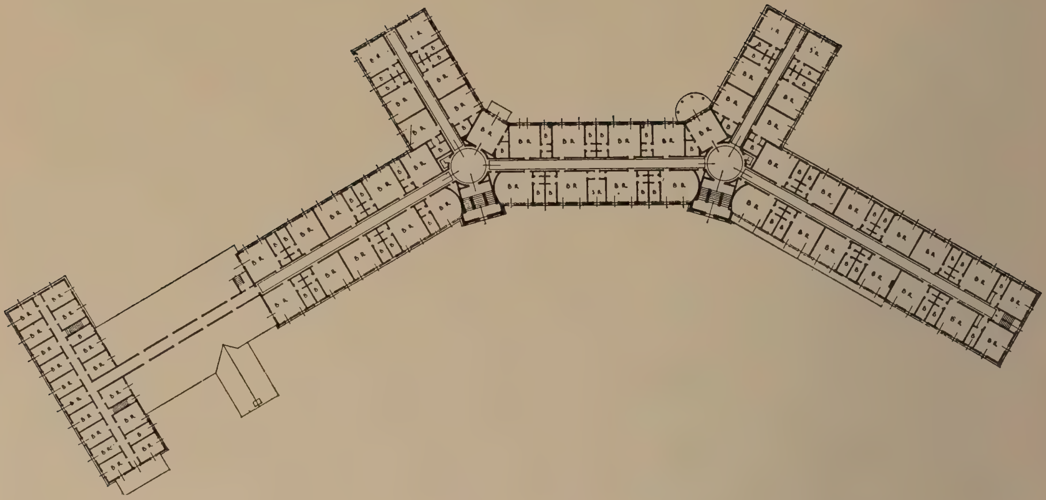
The ignorance on the part of these mechanics of what seems to most of us ordinary good construction cannot be held against them. Because of the former poverty of the region all building was of the simplest and cheapest character. Until Mr. Embury began his work in the Sand Hills some contractors had never seen a blue print, or built from plans, and full sized details were unknown. These men, however, were keen to learn and quick to take suggestions and among them there are today many mechanics who can read plans intelligently and execute them well and directly or indirectly to a surprising extent they have been educated by Mr. Embury. In the same way the people in the Sand Hills have been quick to appreciate the value of his work, both from the aesthetic standpoint and because of its usefulness in increasing the value of the real estate in the community. The mayor of Southern Pines has even proposed, (not wholly in jest), that the town permit no building but that designed or approved by Mr. Embury.

Such appreciation naturally stimulates an architect to do his best; and it seems to the writer at least, that, in spite of the handicaps of cost and distance and labor difficulties, in the Sand Hills is to be found the best work Mr. Embury has done. He says himself that the job he did with most pleasure and which he feels is his most successful work, from the standpoint of pure design, is the new clubhouse of the Southern Pines Country Club, completed only a few days before our photographs were made, and unfortunately not yet in condition to be shown properly. His success in winning the confidence of the southern community has had a result very useful to him, for around New York he is known as a specialist in country houses, and it is rare to find any work of his that is not a country house, while in the Sand Hills specialization has not the sinister meaning it has elsewhere, that an architect can do only one sort of thing well,—there Mr. Embury is known as a good architect for any sort of thing.

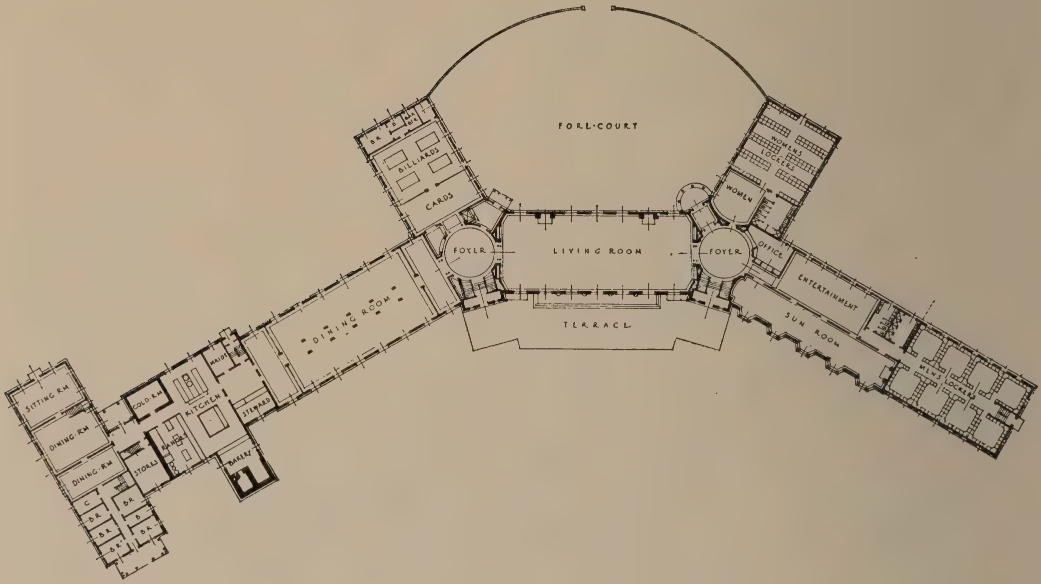
(*Text continued on page* 537)



Entrance Detail
THE MID-PINES COUNTRY CLUB, KNOLLWOOD, NORTH CAROLINA
Aymar Embury II, Architect

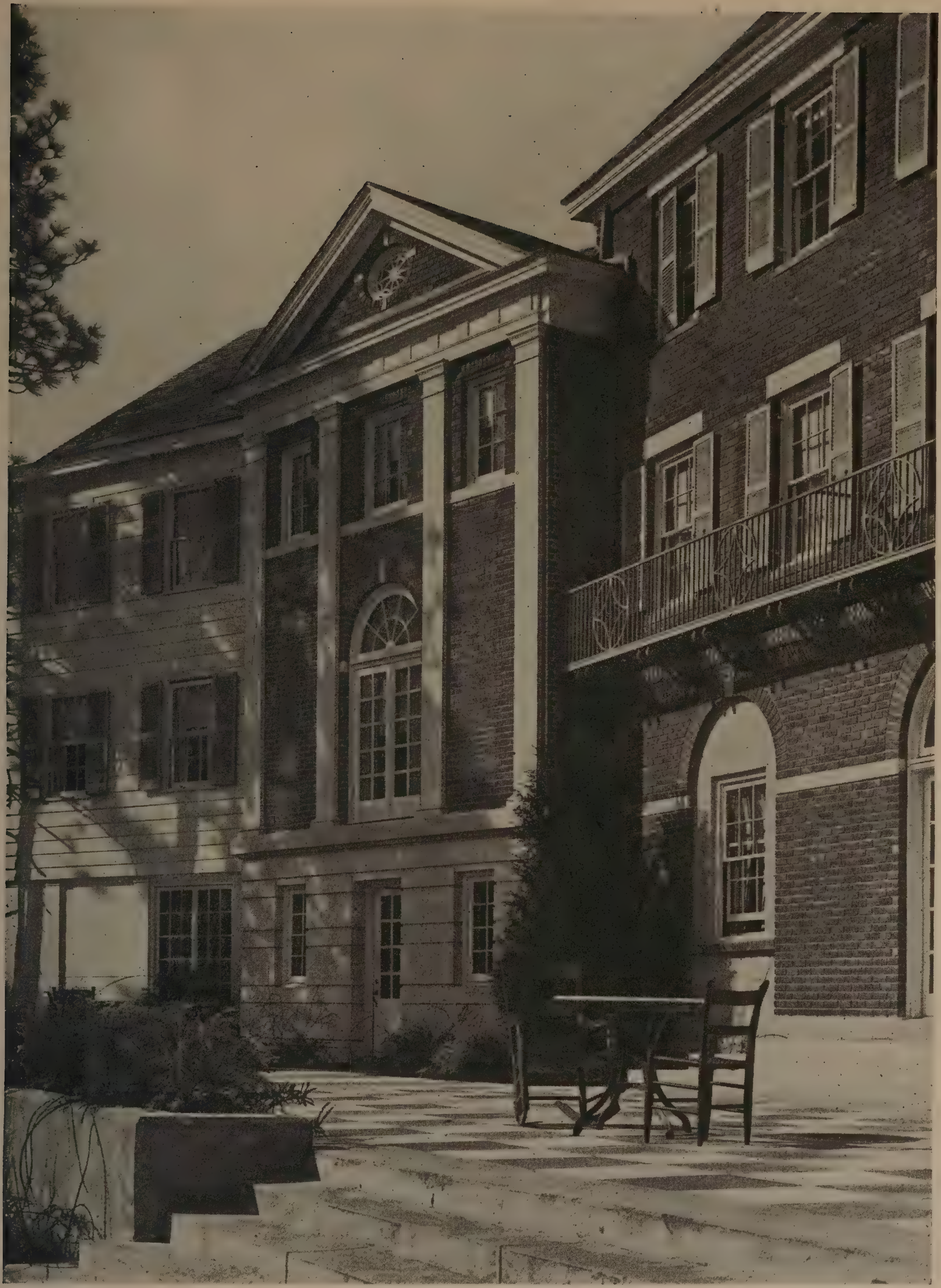


Second and Third Floor Plan

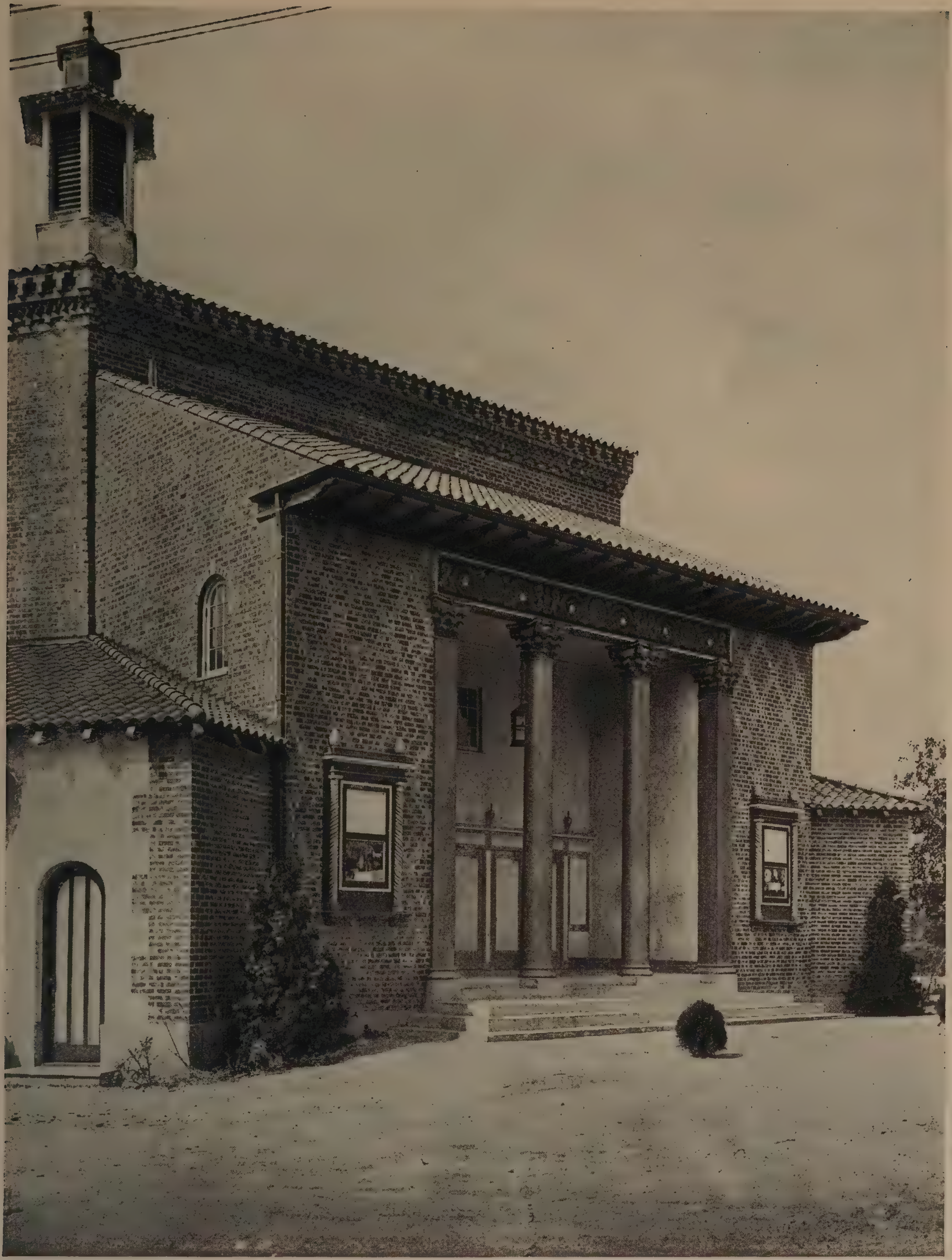


First Floor Plan

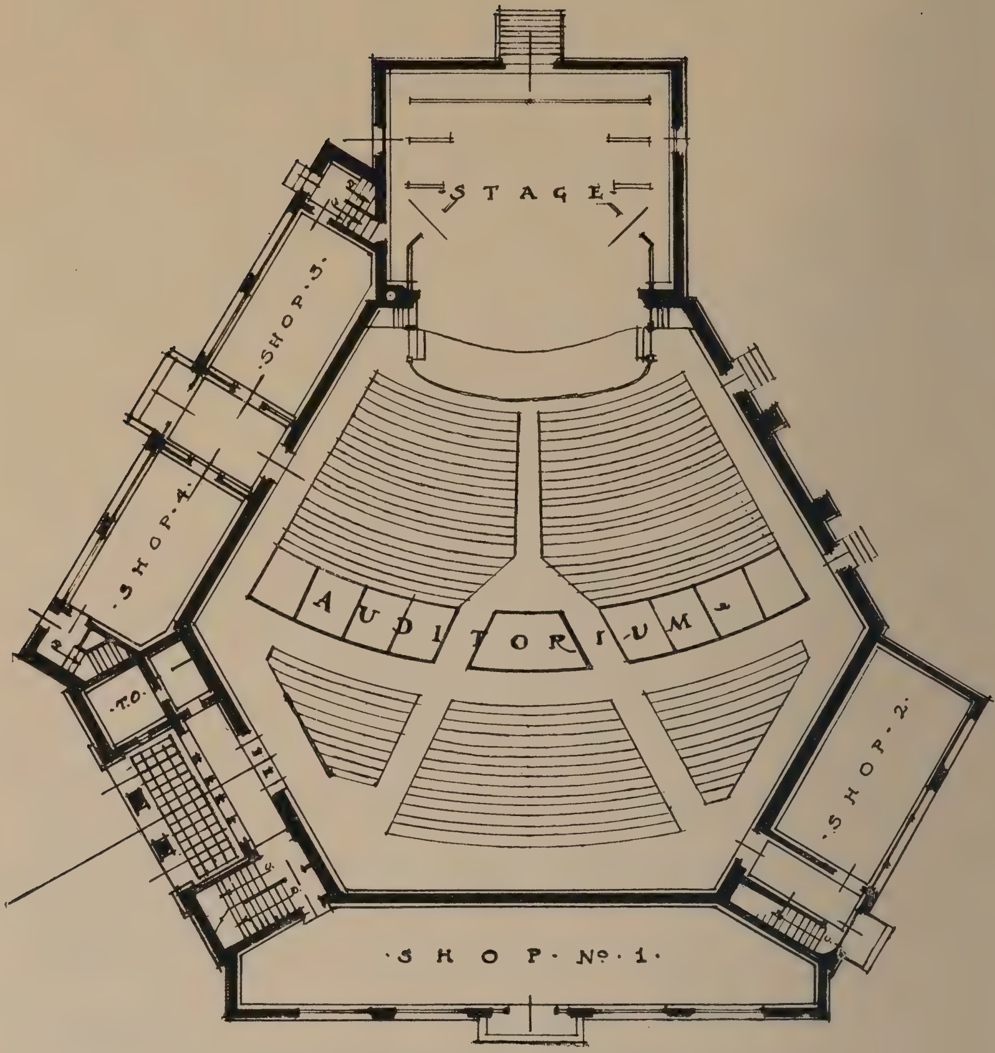
THE MID-PINES COUNTRY CLUB, KNOLLWOOD, NORTH CAROLINA
Aymar Embury II, Architect



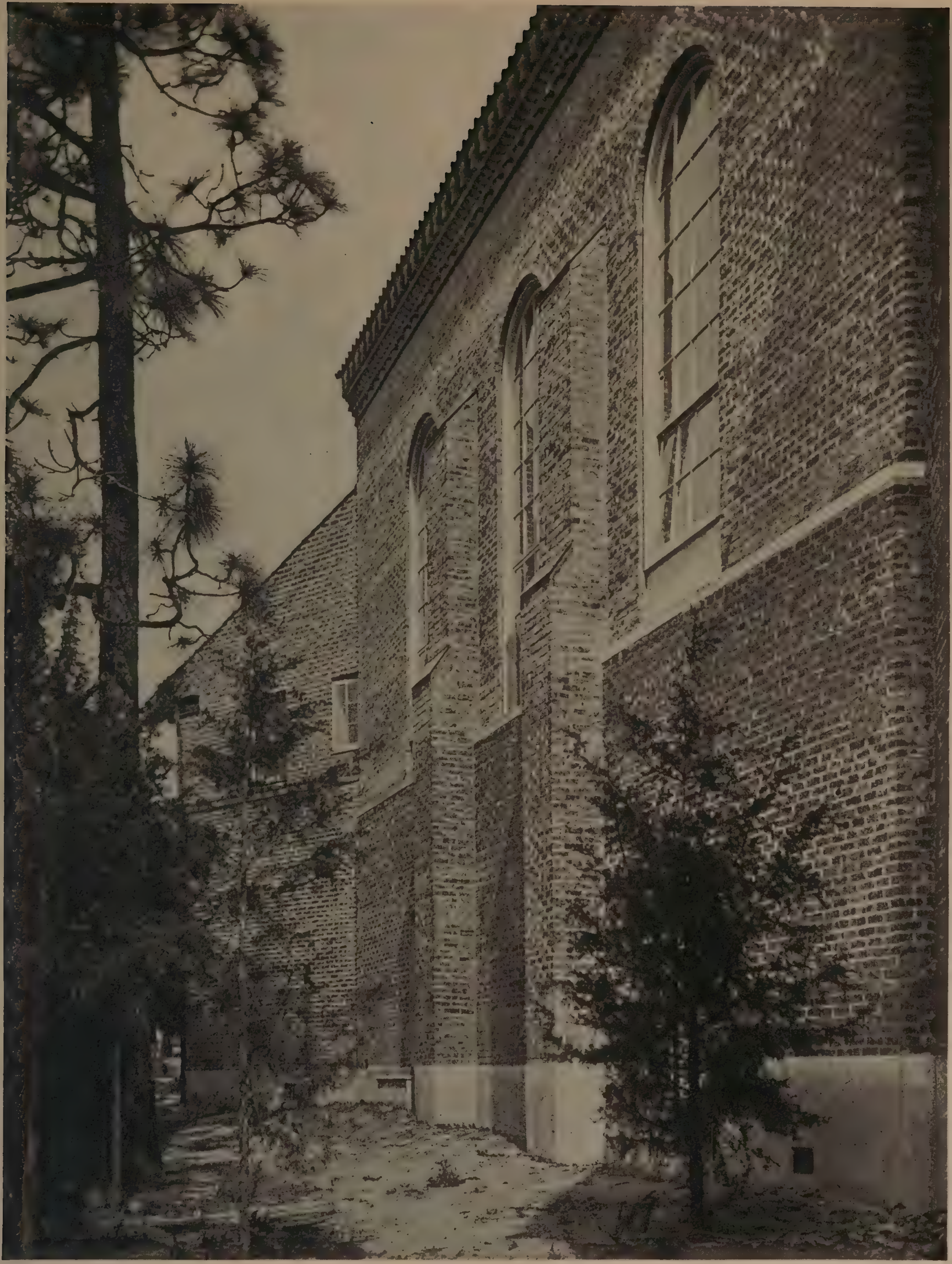
Detail of Terrace Façade
THE MID-PINES COUNTRY CLUB, KNOLLWOOD, NORTH CAROLINA
Aymar Embury II, Architect



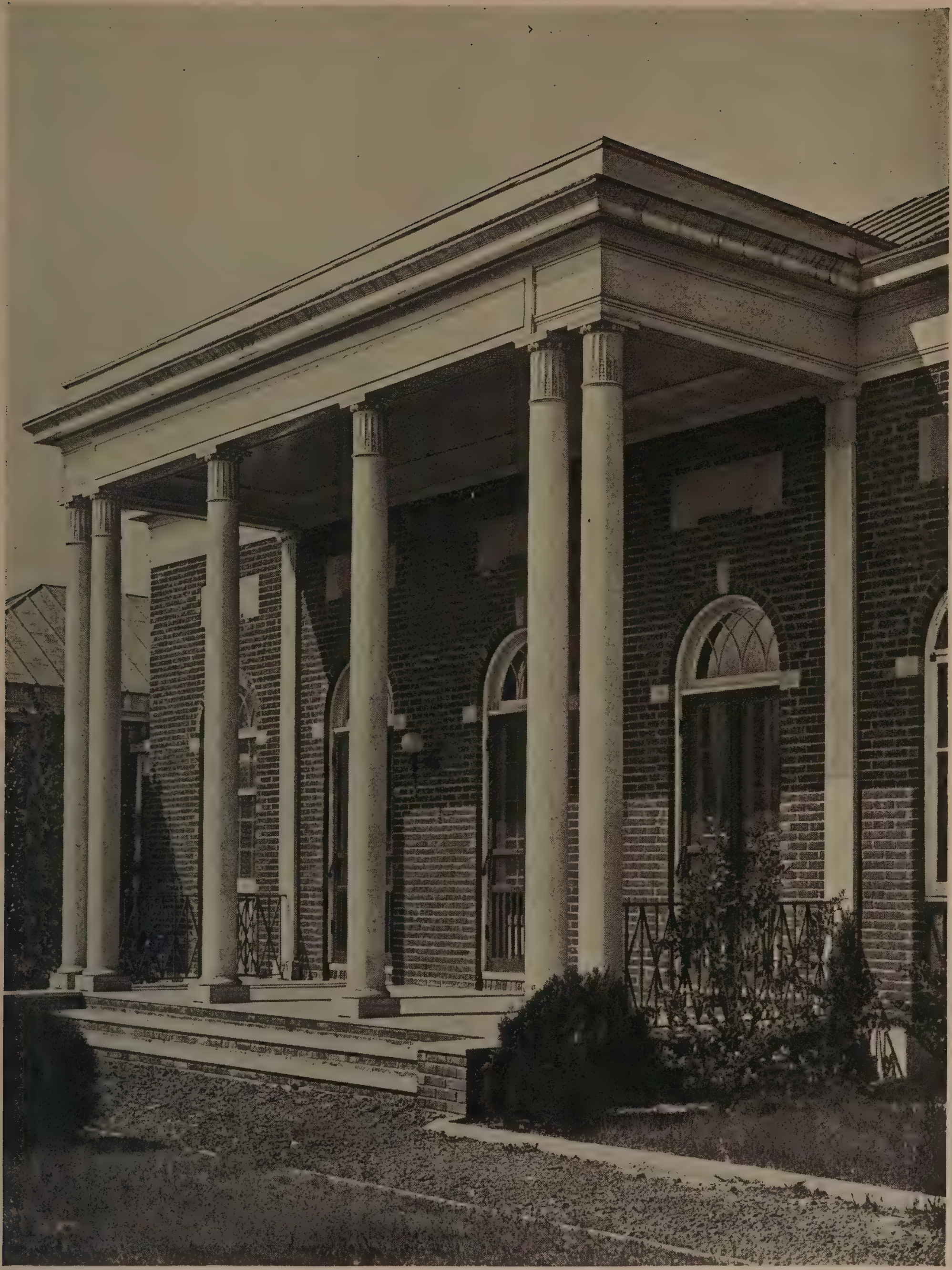
Detail of Entrance Façade
THE CAROLINA THEATRE, PINEHURST, NORTH CAROLINA
Aymar Embury II, Architect



First Floor Plan
THE CAROLINA THEATRE, PINEHURST, NORTH CAROLINA
Aymar Embury II, Architect

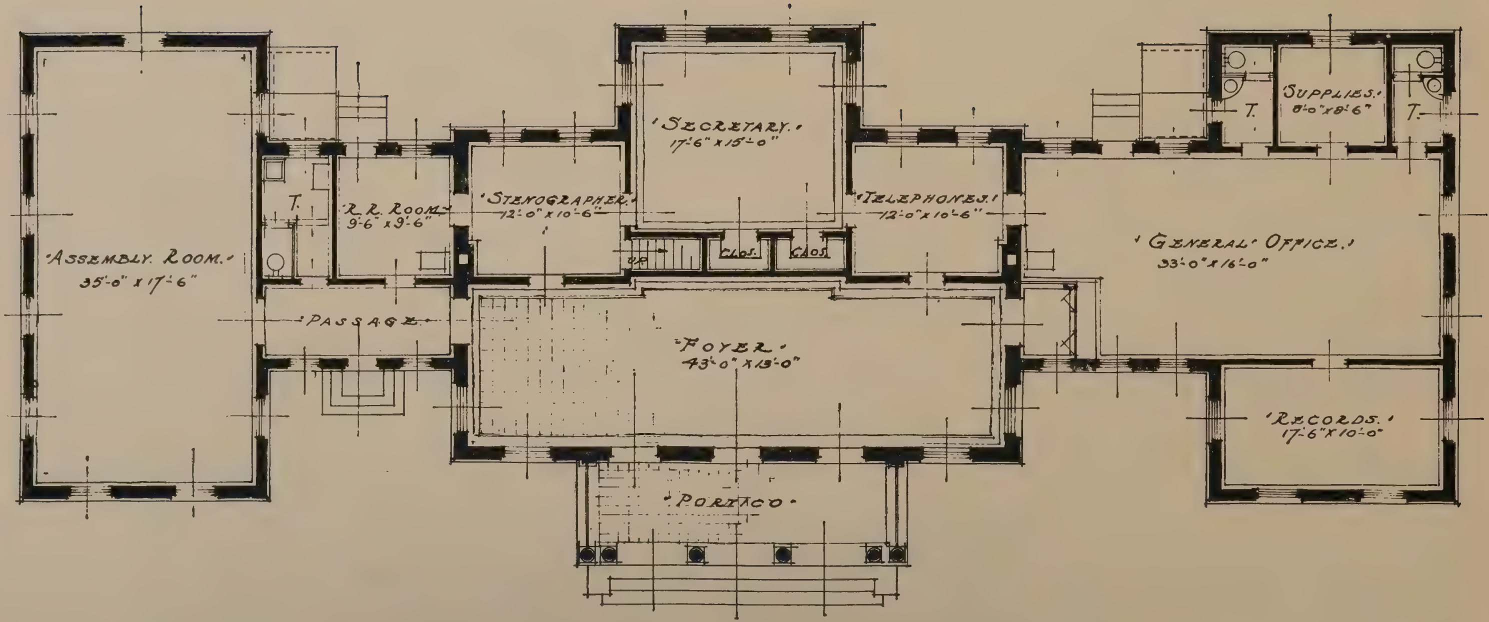


Detail of Side Wall
THE CAROLINA THEATRE, PINEHURST, NORTH CAROLINA
Aymar Embury II, Architect



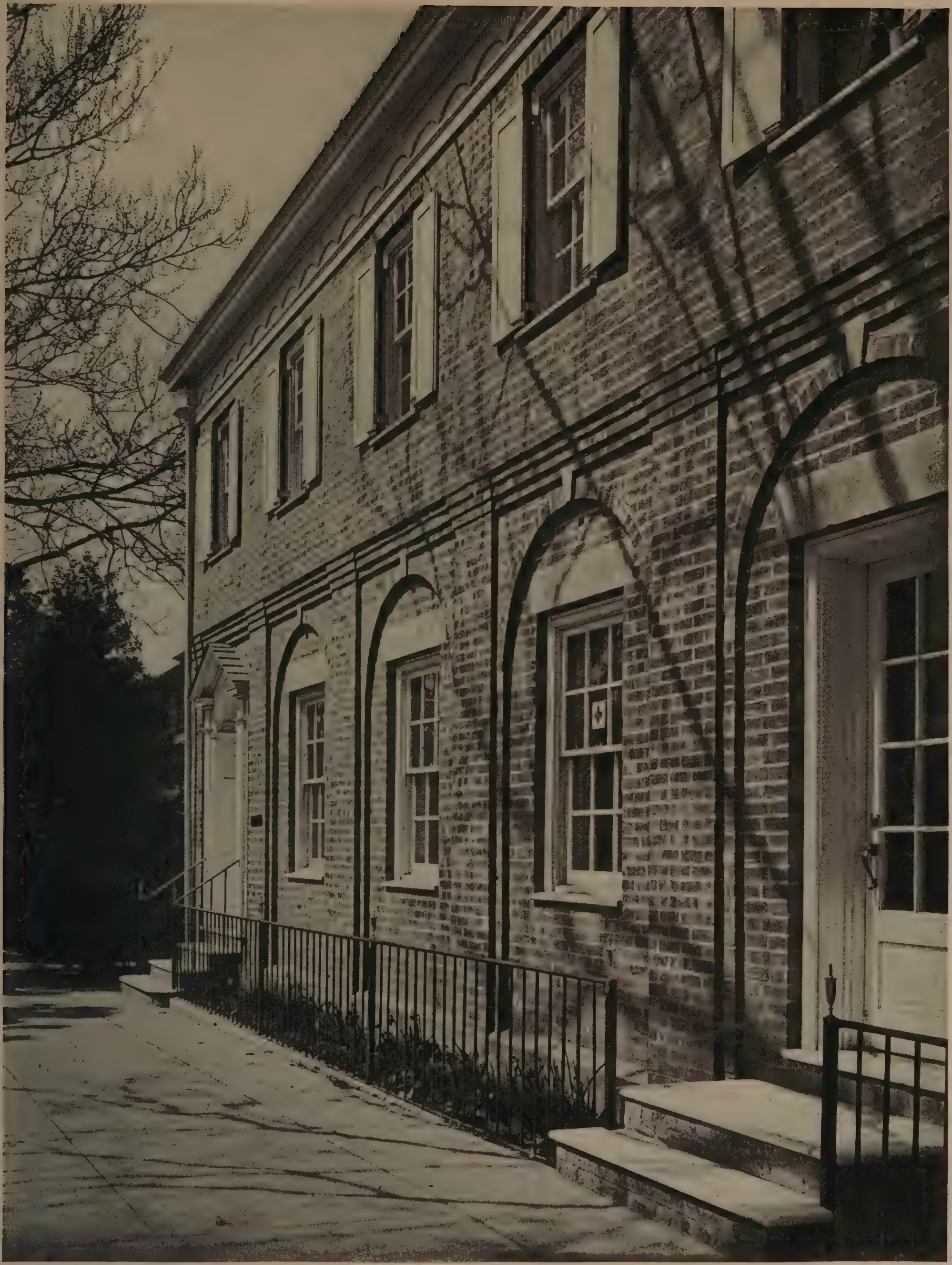
Detail of Entrance

OFFICE BUILDING OF THE SAND HILL FRUIT GROWERS' ASSOCIATION,
ABERDEEN, NORTH CAROLINA
Aymar Embury II, Architect

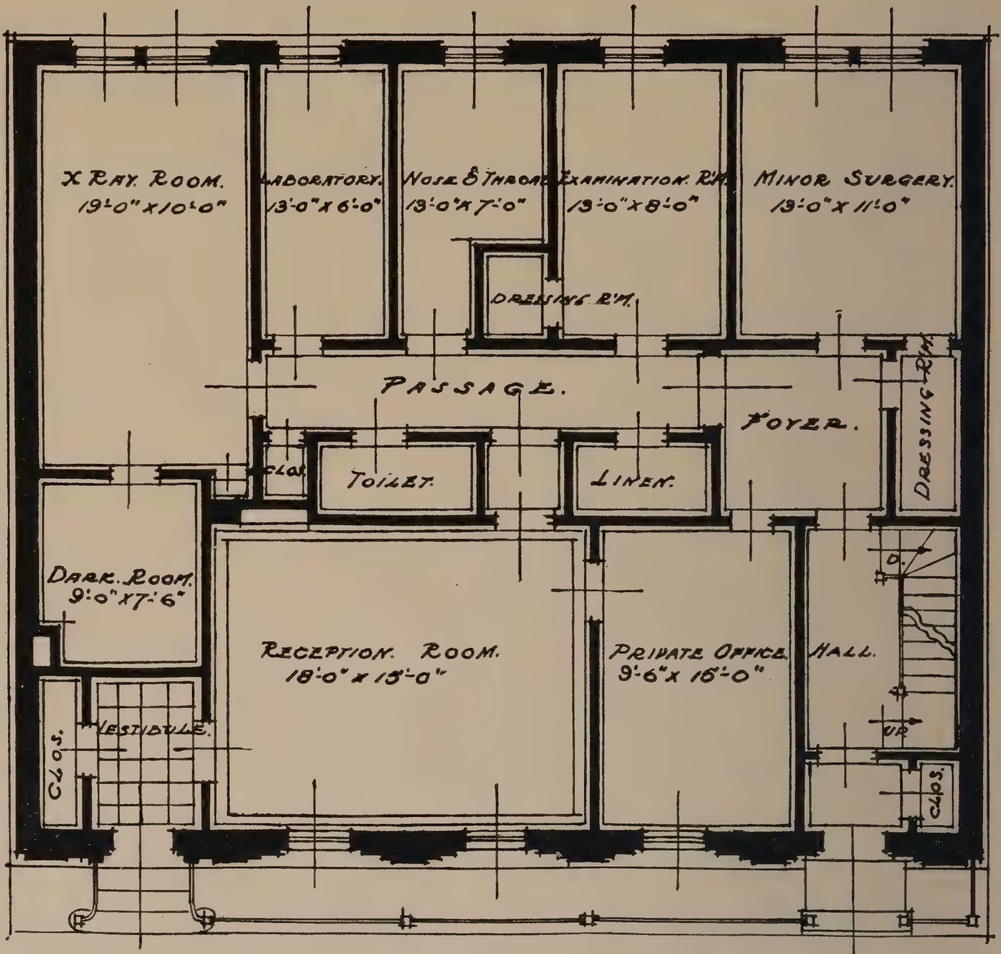


First Floor Plan

OFFICE BUILDING OF THE SAND HILL FRUIT GROWERS' ASSOCIATION,
ABERDEEN, NORTH CAROLINA
Aymar Embury II, Architect

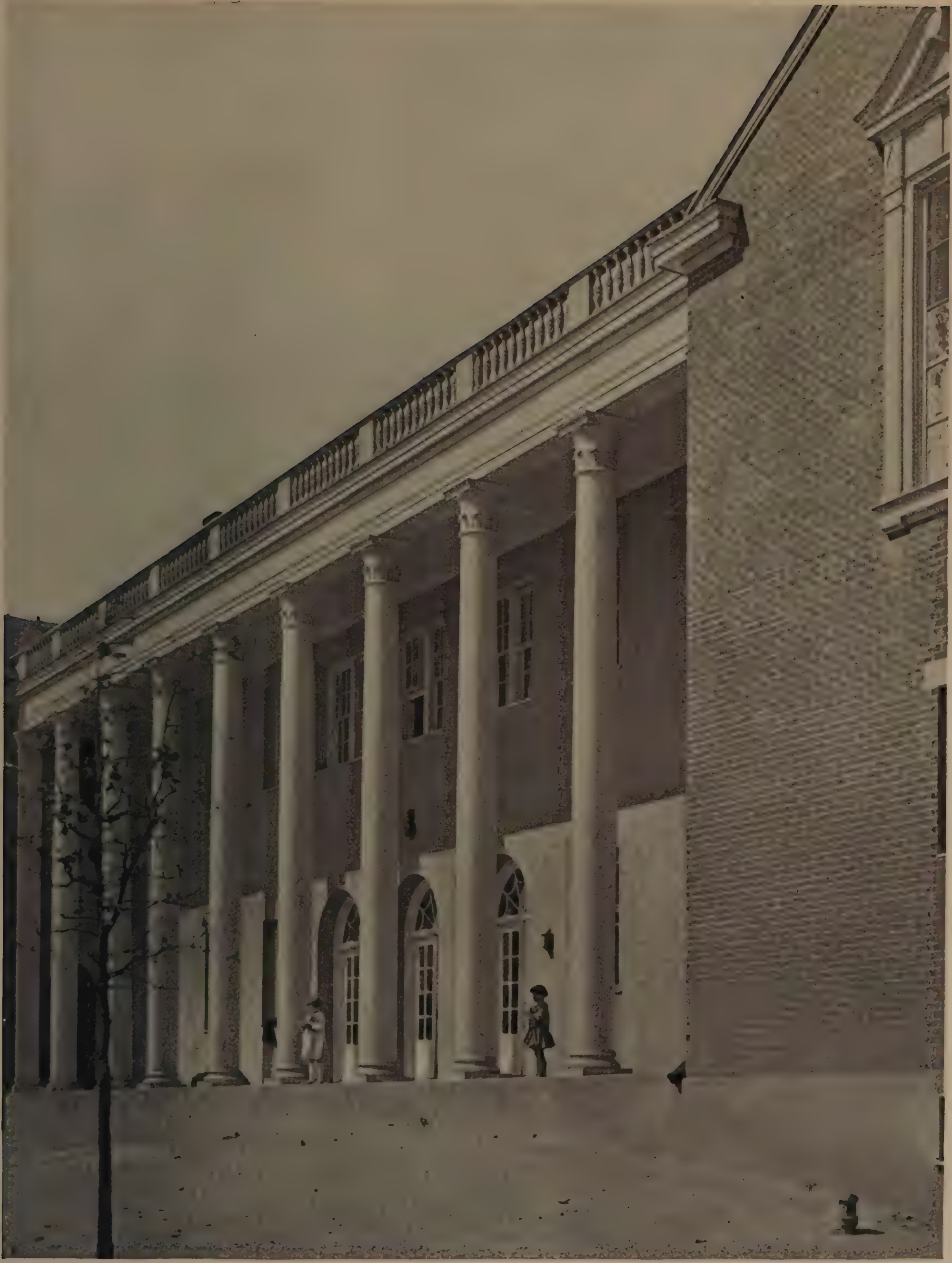


OFFICE BUILDING OF DR. W. C. MUDGETT, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect

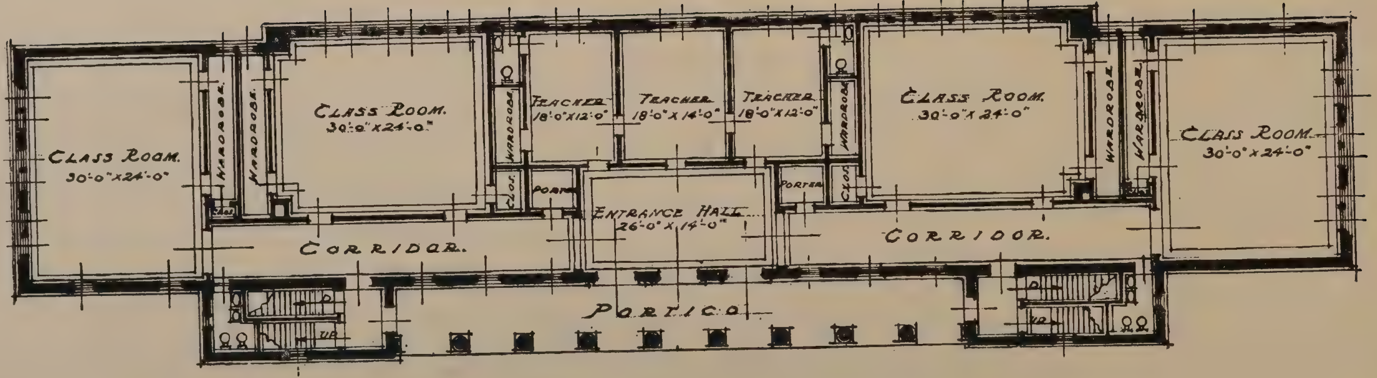


First Floor Plan

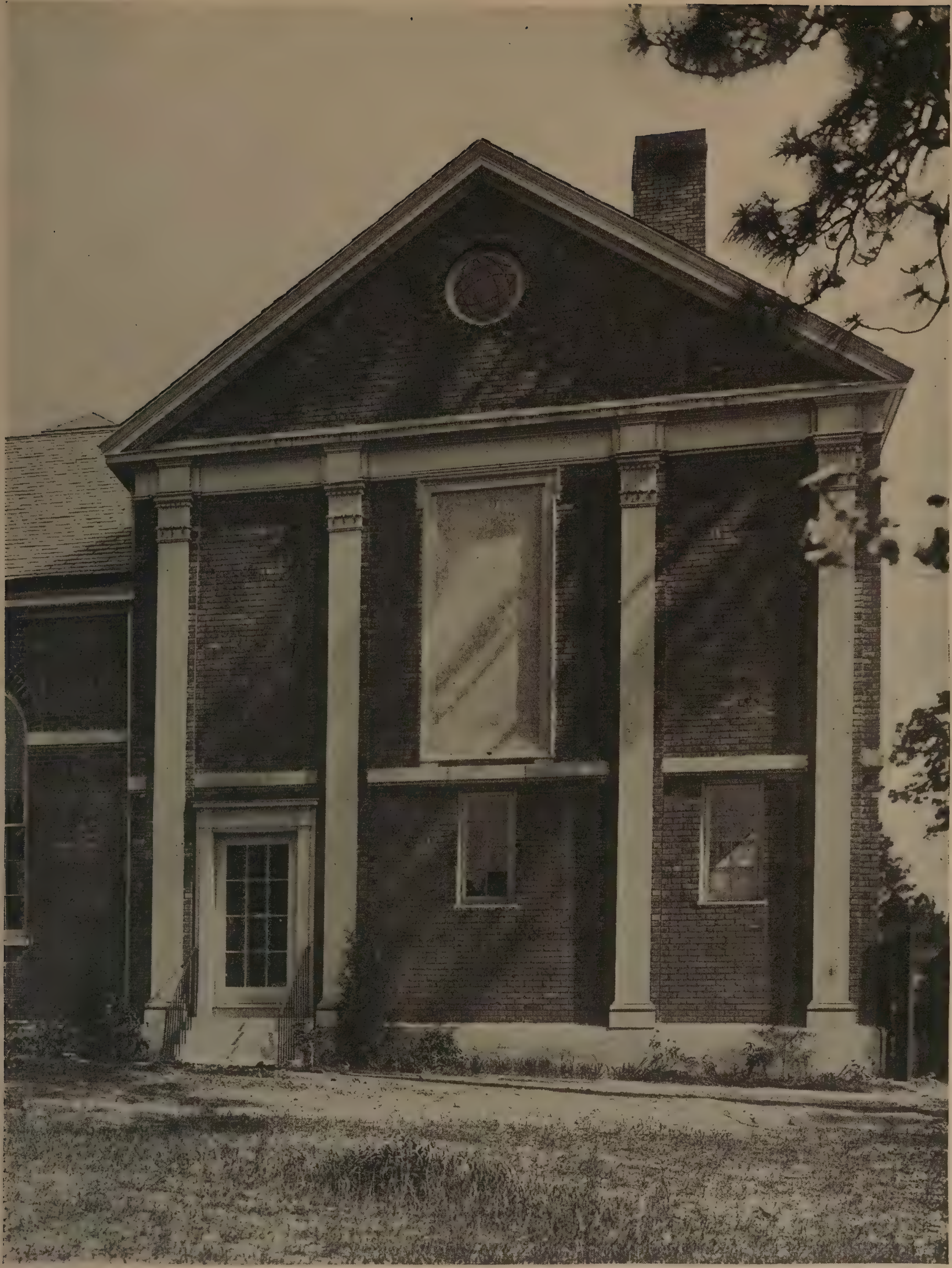
OFFICE BUILDING OF DR. W. C. MUDGETT, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



Detail of Portico
THE ABERDEEN PUBLIC SCHOOL, ABERDEEN, NORTH CAROLINA
Aymar Embury II, Architect



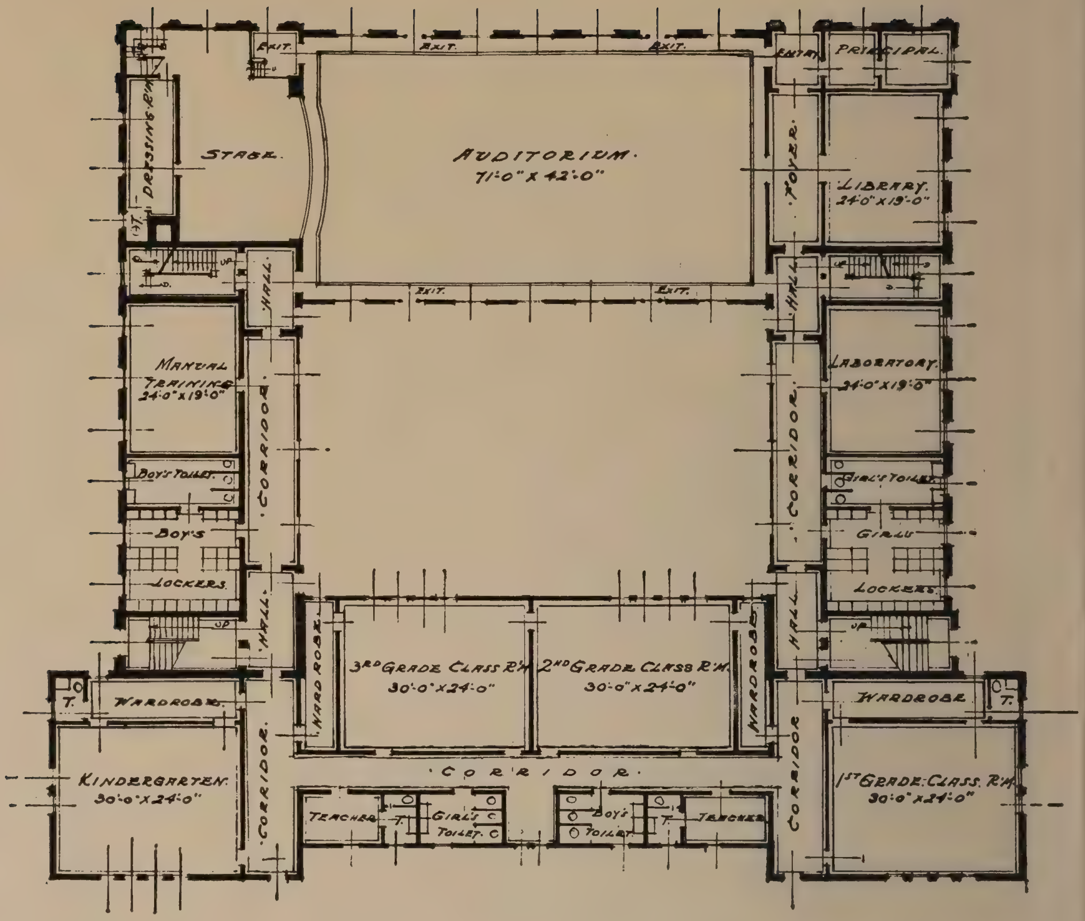
First Floor Plan
THE ABERDEEN PUBLIC SCHOOL, ABERDEEN, NORTH CAROLINA
Aymar Embury II, Architect



Detail of Front

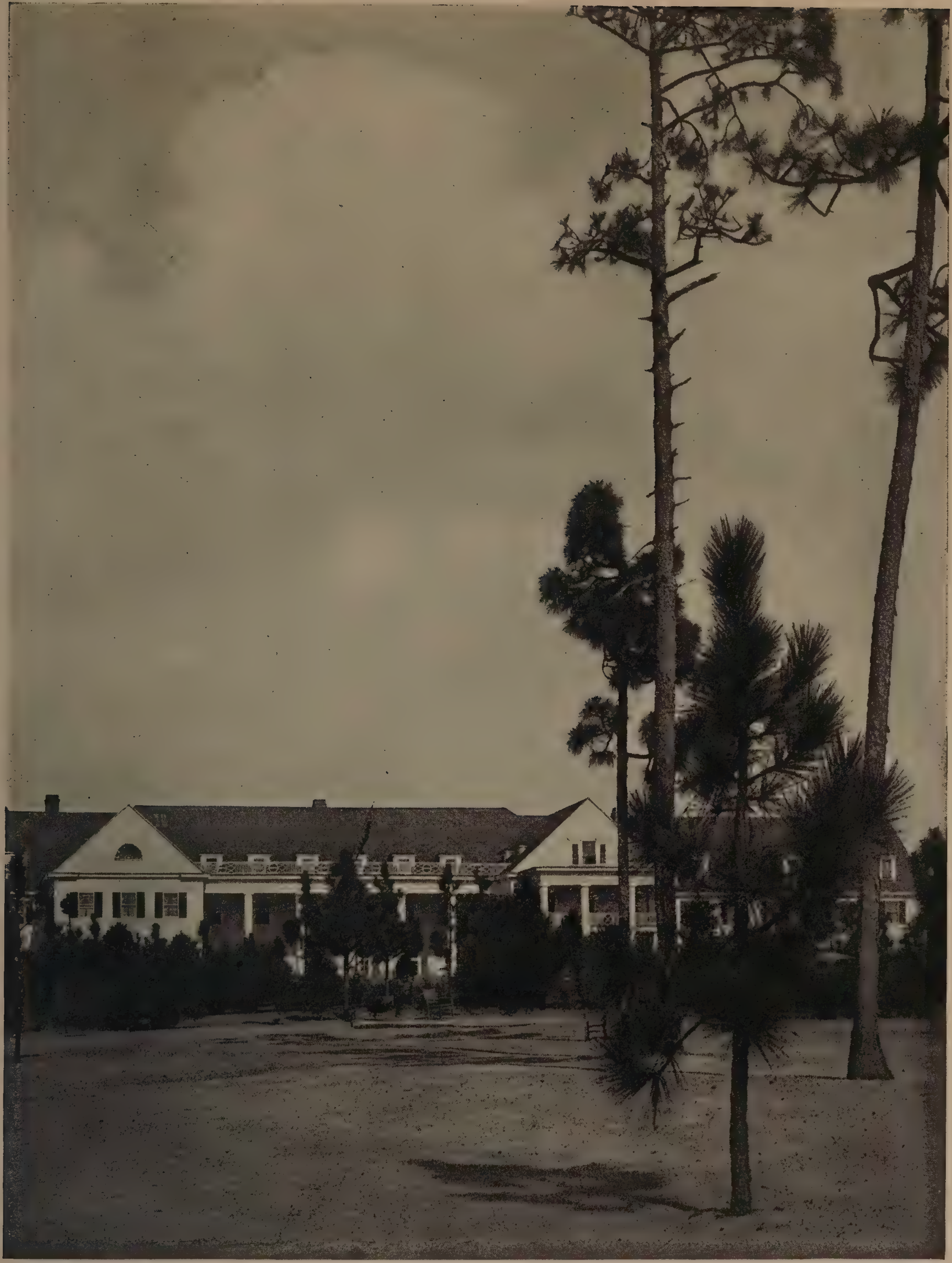
THE SOUTHERN PINES PUBLIC SCHOOL, SOUTHERN PINES, NORTH CAROLINA

Aymar Embury II, Architect

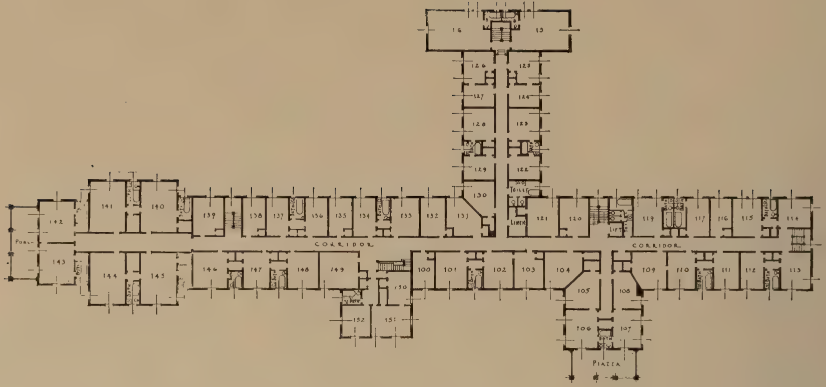


First Floor Plan

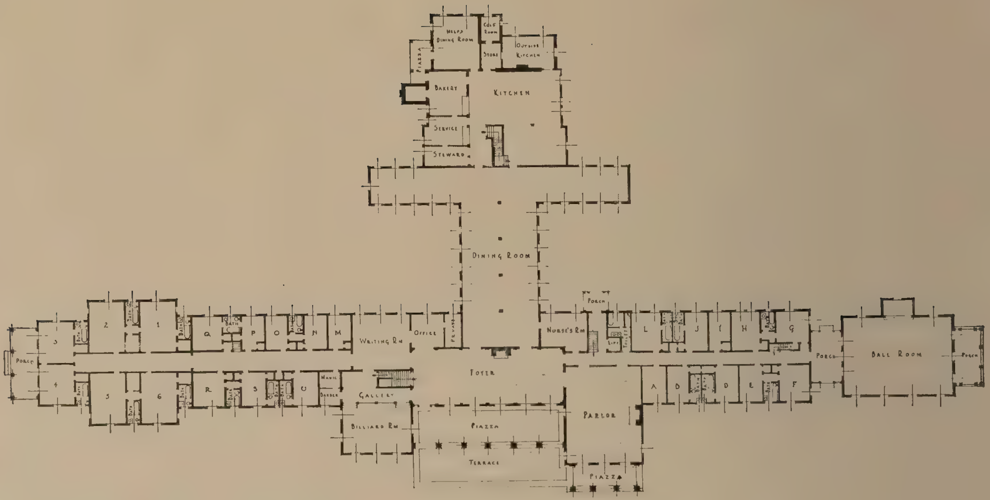
THE SOUTHERN PINES PUBLIC SCHOOL, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



HIGHLAND PINES INN, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II. Architect

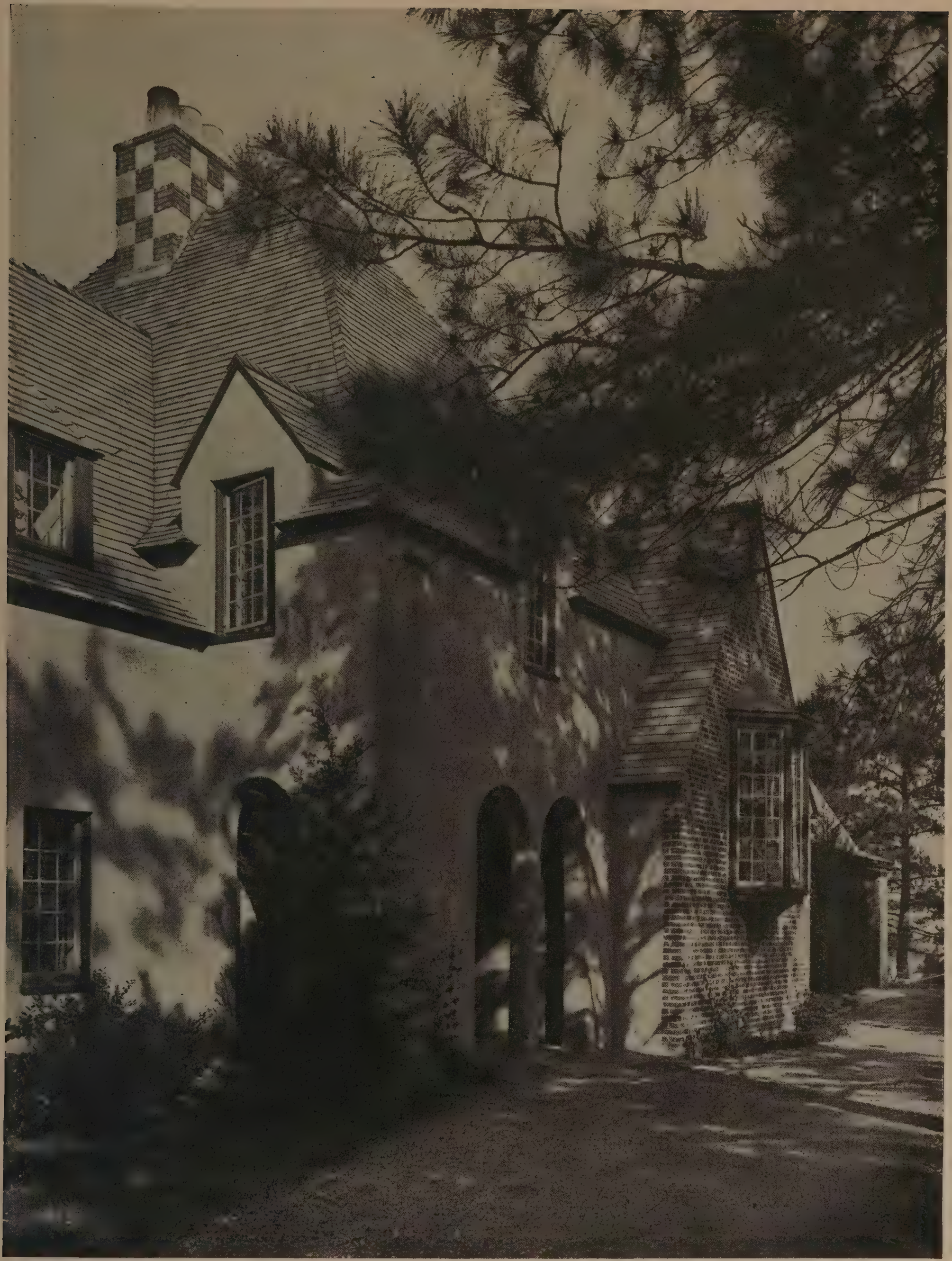


Second Floor Plan



First Floor Plan

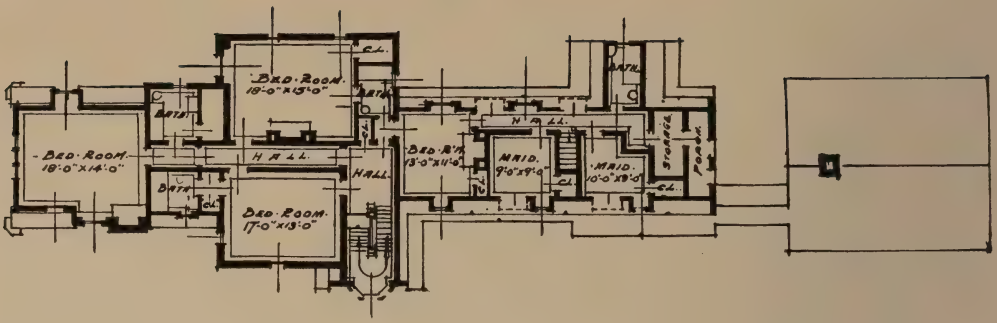
HIGHLAND PINES INN, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



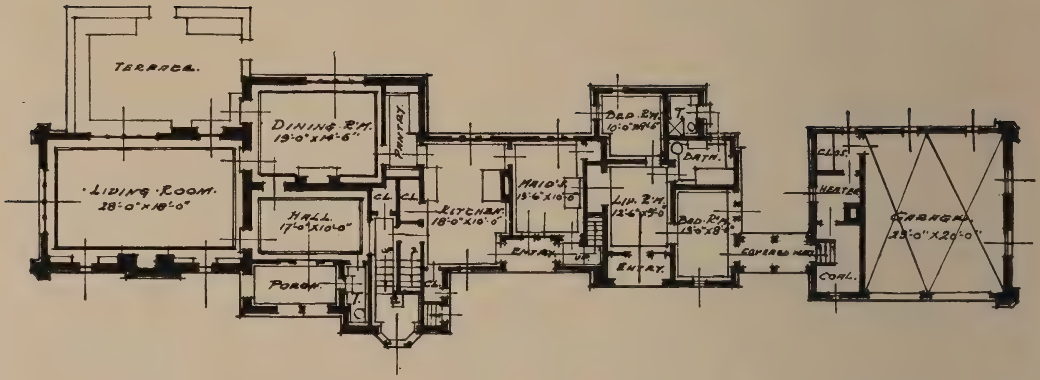
Entrance Façade

"LOBLOLLY"—HOUSE OF MRS. A. P. L. DULL, SOUTHERN PINES, NORTH CAROLINA

Aymar Embury II, Architect

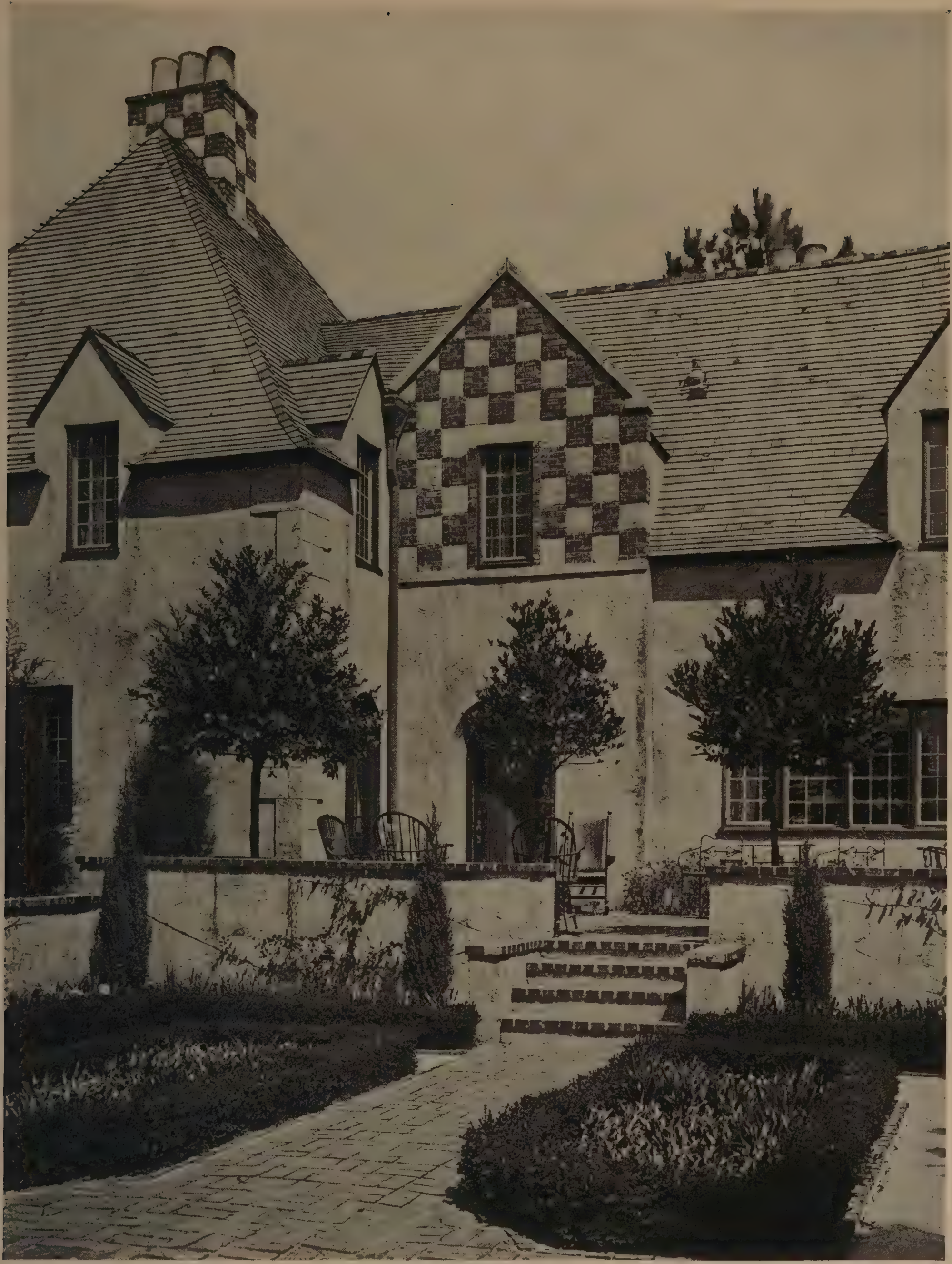


Second Floor Plan



First Floor Plan

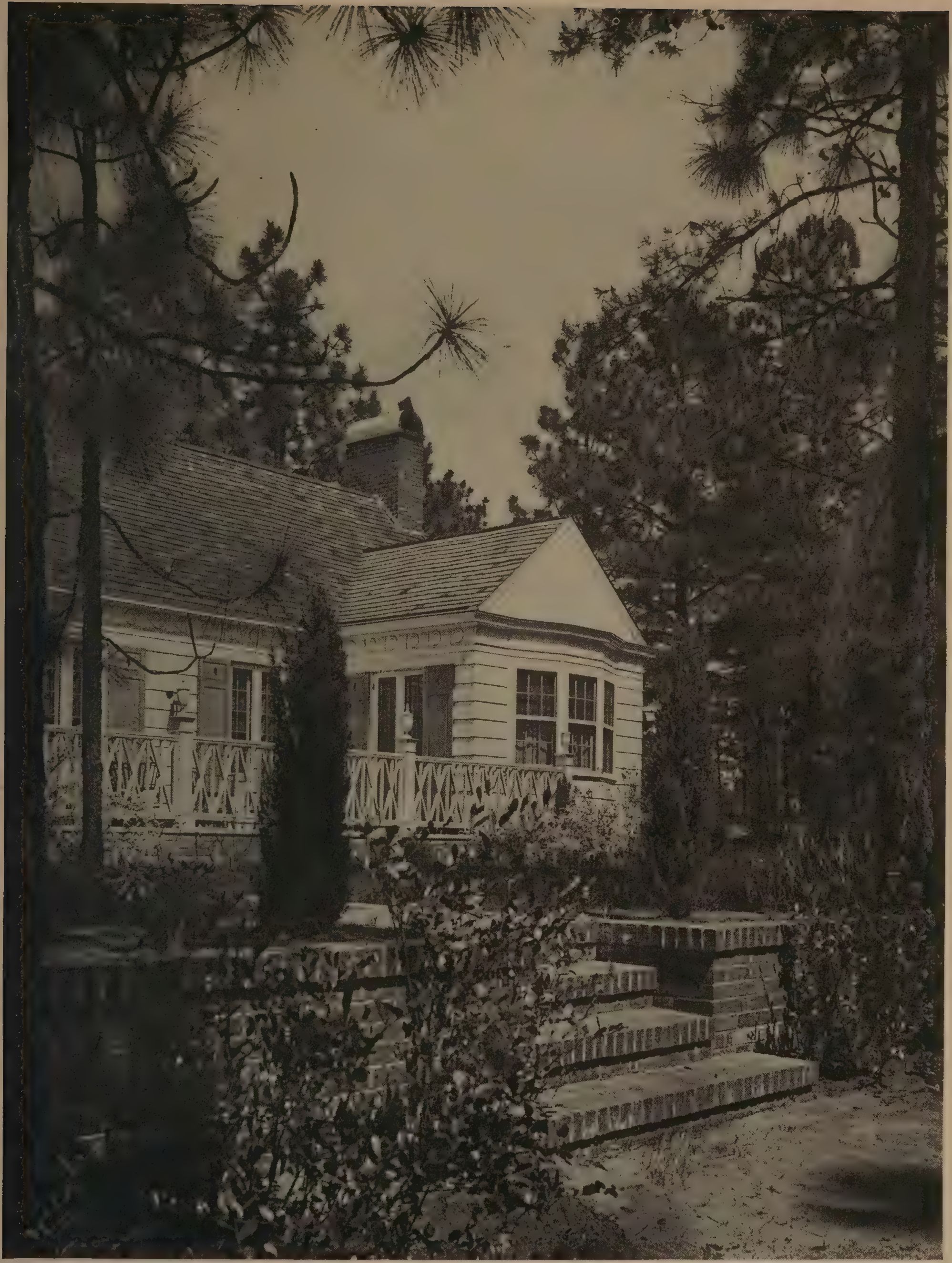
"LOBLOLLY"—RESIDENCE OF MRS. A. P. L. DULL, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



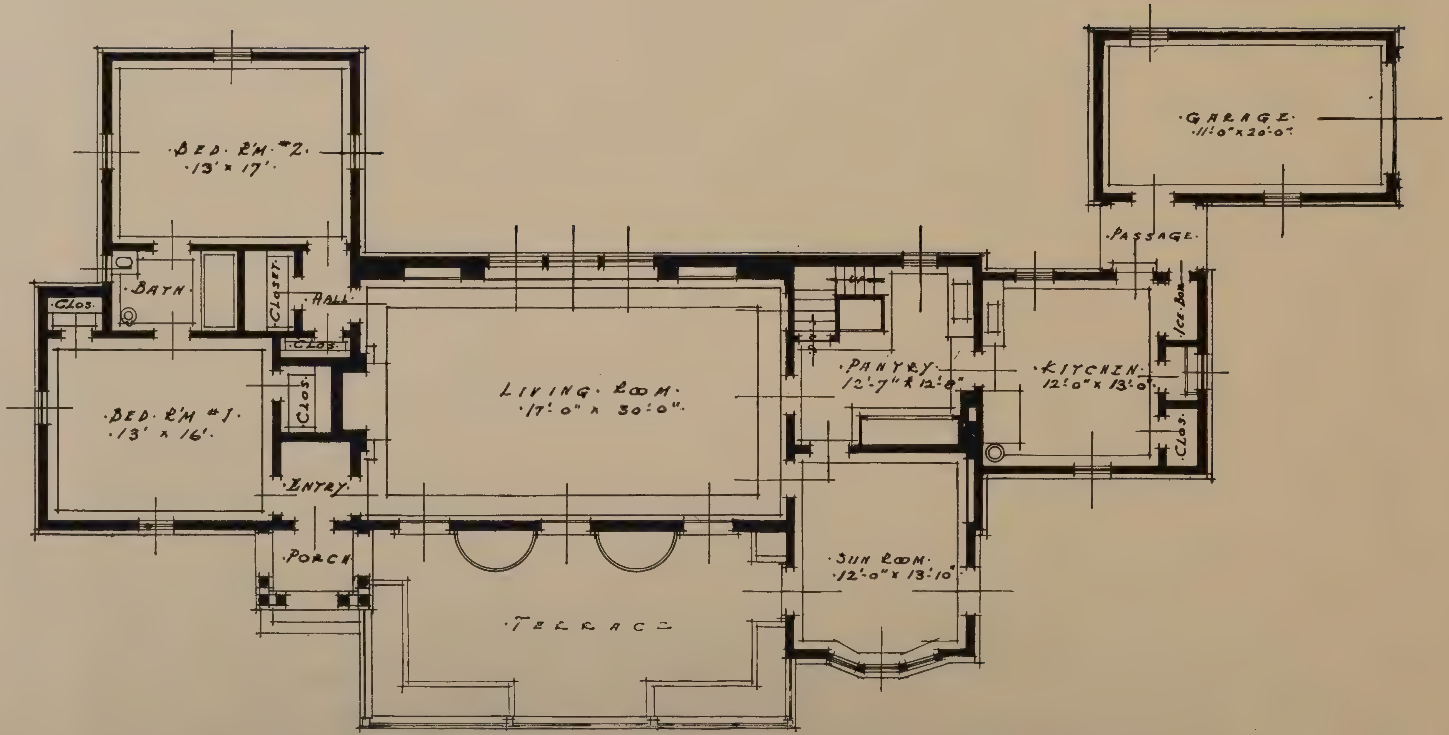
Detail of Garden Elevation

"LOBLOLLY"—HOUSE OF MRS. A. P. L. DULL, SOUTHERN PINES, NORTH CAROLINA

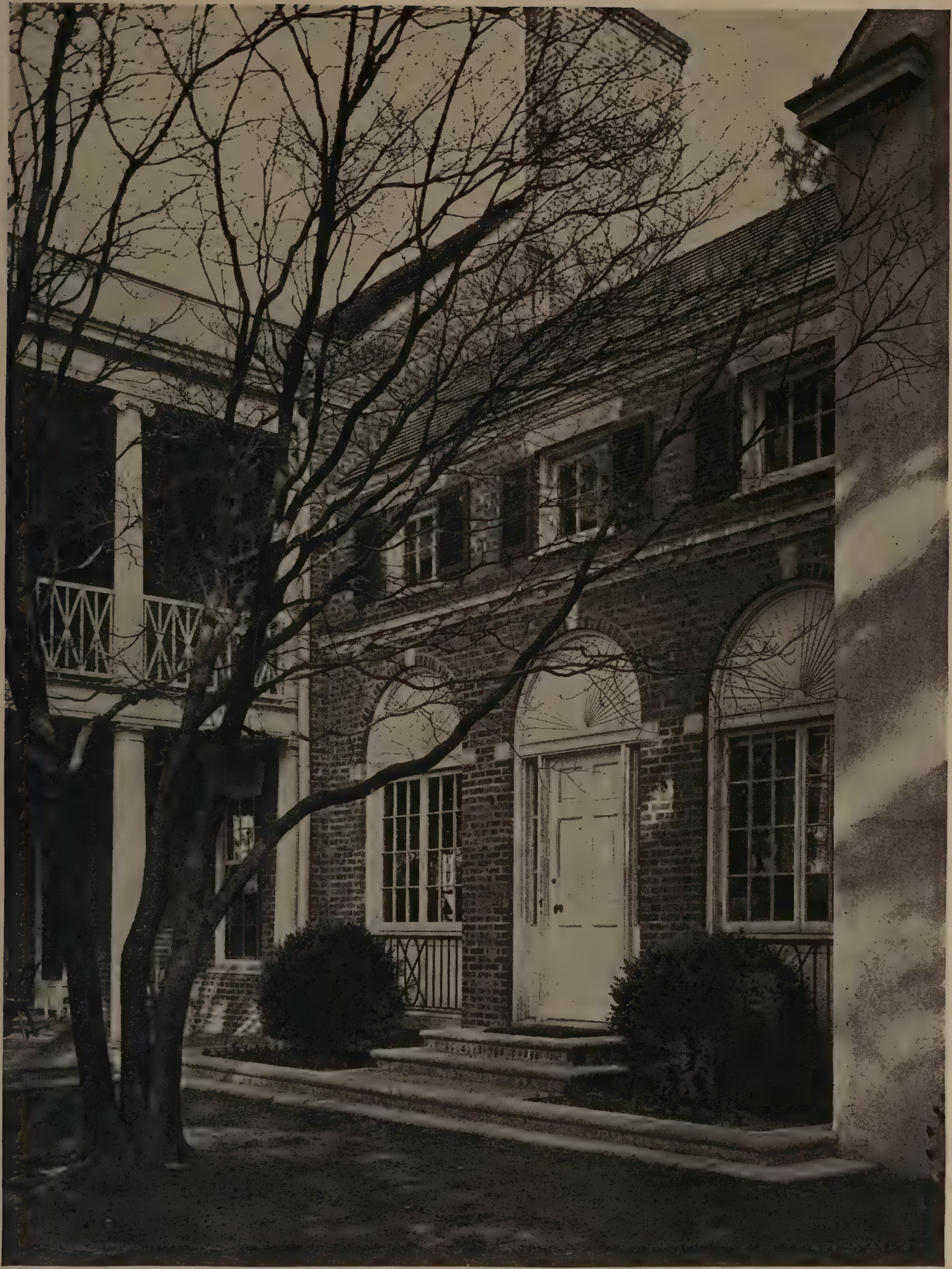
Aymar Embury II, Architect



Detail of Front Elevation
THE DR. E. E. CADY HOUSE, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



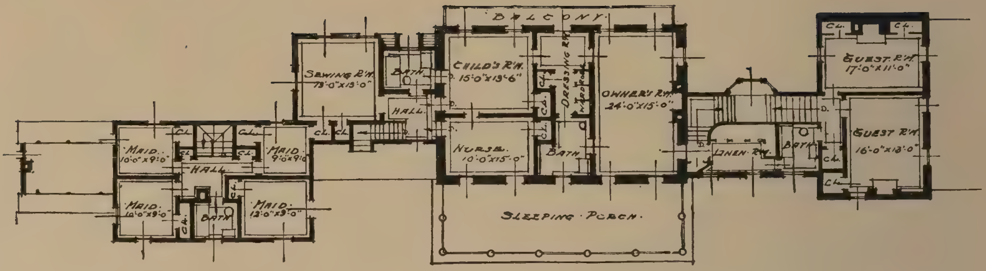
Ground Floor Plan
THE DR. E. E. CADY HOUSE, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



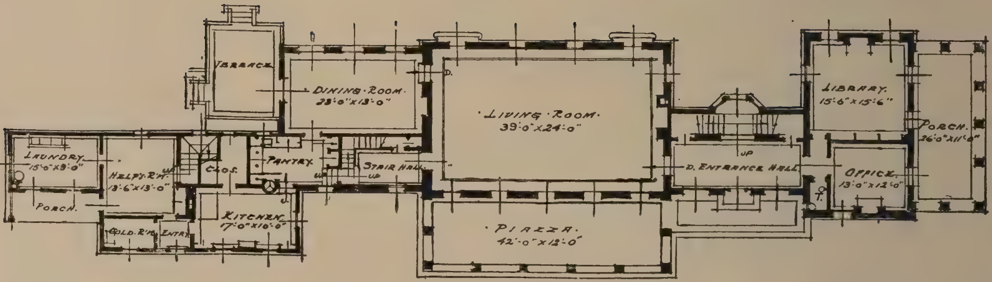
Detail of Entrance

THE JAMES BOYD HOUSE, SOUTHERN PINES, NORTH CAROLINA

Aymar Embury II, Architect

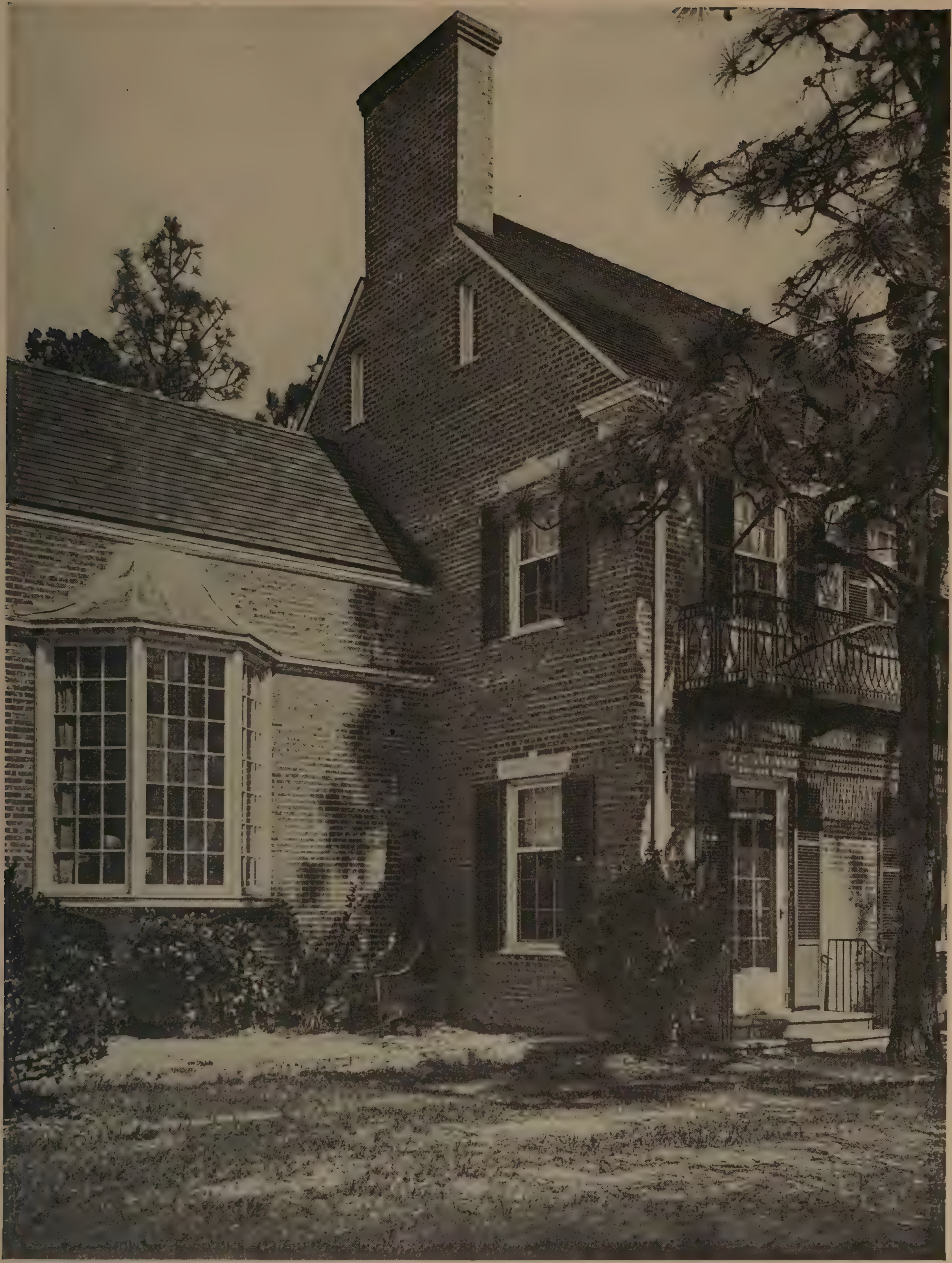


Second Floor Plan



First Floor Plan

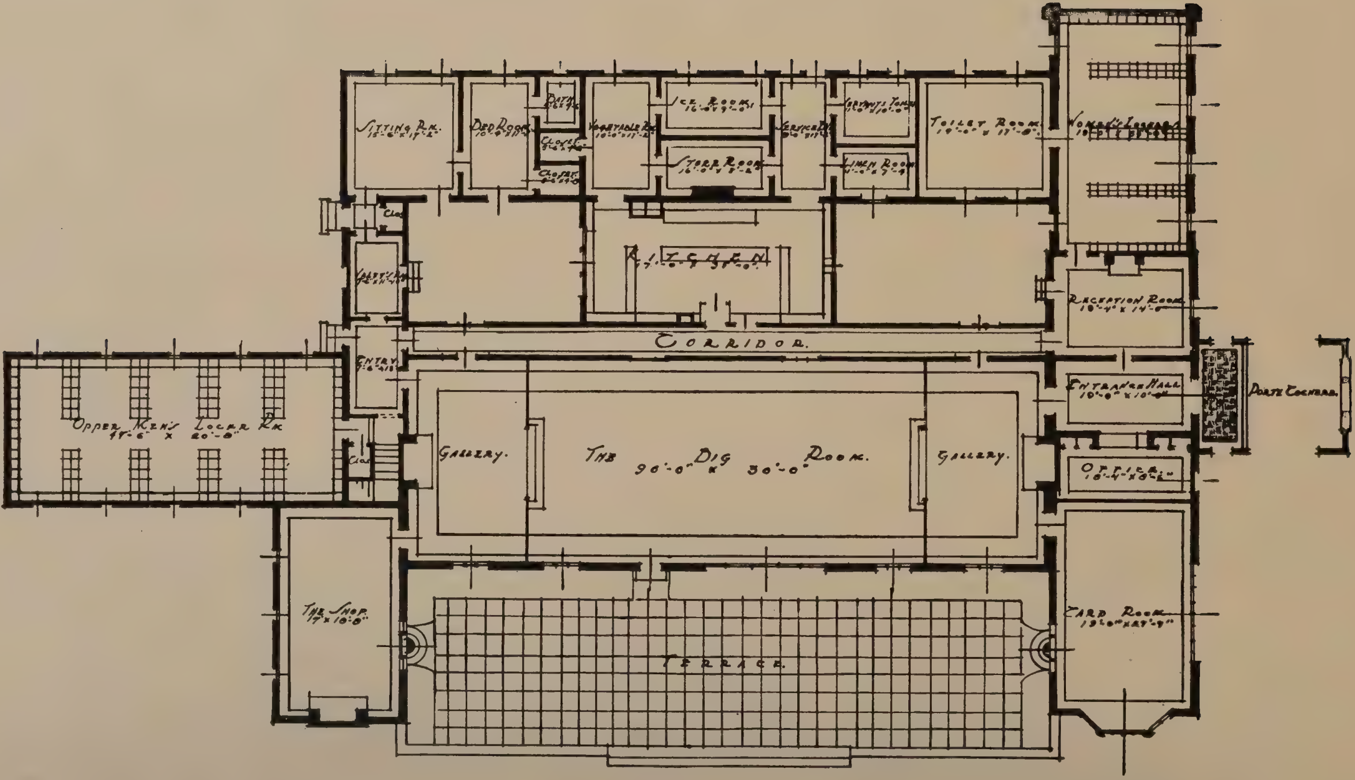
THE JAMES BOYD HOUSE, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



Detail of Bay Window and Rear Elevation

THE JAMES BOYD HOUSE, SOUTHERN PINES, NORTH CAROLINA

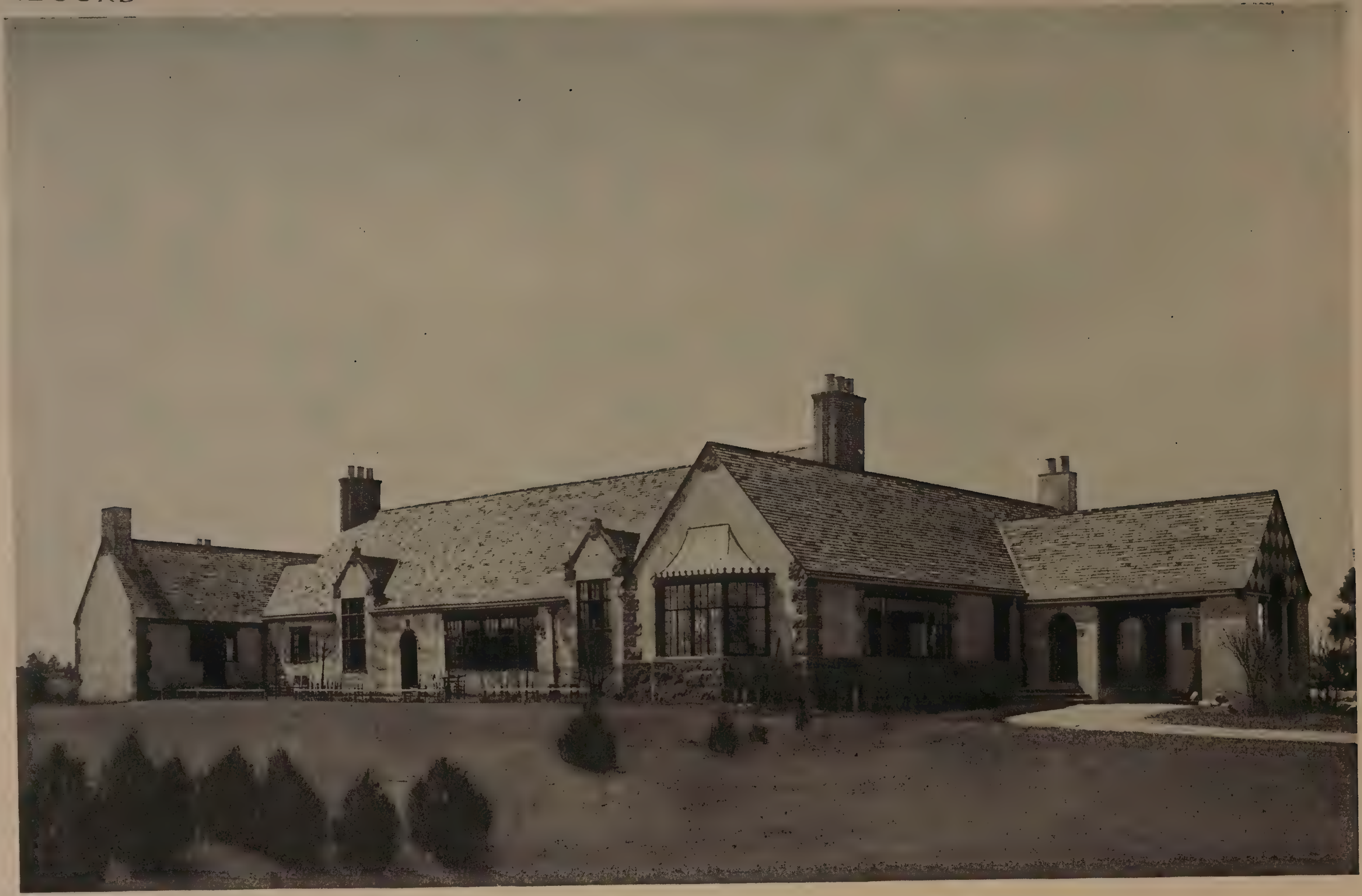
Aymar Embury II, Architect


Sitting Rm. 15'-6" x 17'-2"
Bed Room 10'-9" x 11'-2"
Bath
Closet
Closet
Vegetable Rm. 10'-0" x 17'-2"
Ice Room 16'-0" x 9'-0"
Store Room 16'-0" x 8'-2"
Service Rm.
Servants' Toilet 11'-0" x 10'-0"
Linen Room 11'-0" x 7'-9"
Toilet Room 19'-0" x 17'-0"
Women's Lockers
Kitchen
Reception Room 10'-4" x 14'-0"
Entrance Hall 10'-0" x 10'-0"
Porte Cochere
Office 10'-4" x 8'-2"
Corridor
Clo
Entry
Clo
Upper Men's Locker Rm 44'-6" x 20'-0"
Gallery.
The 90'-0" x 30'-0" Big Room.
Gallery.
The Shop 17' x 10'-0"
Terrace.
Card Room 19'-0" x 27'-9"

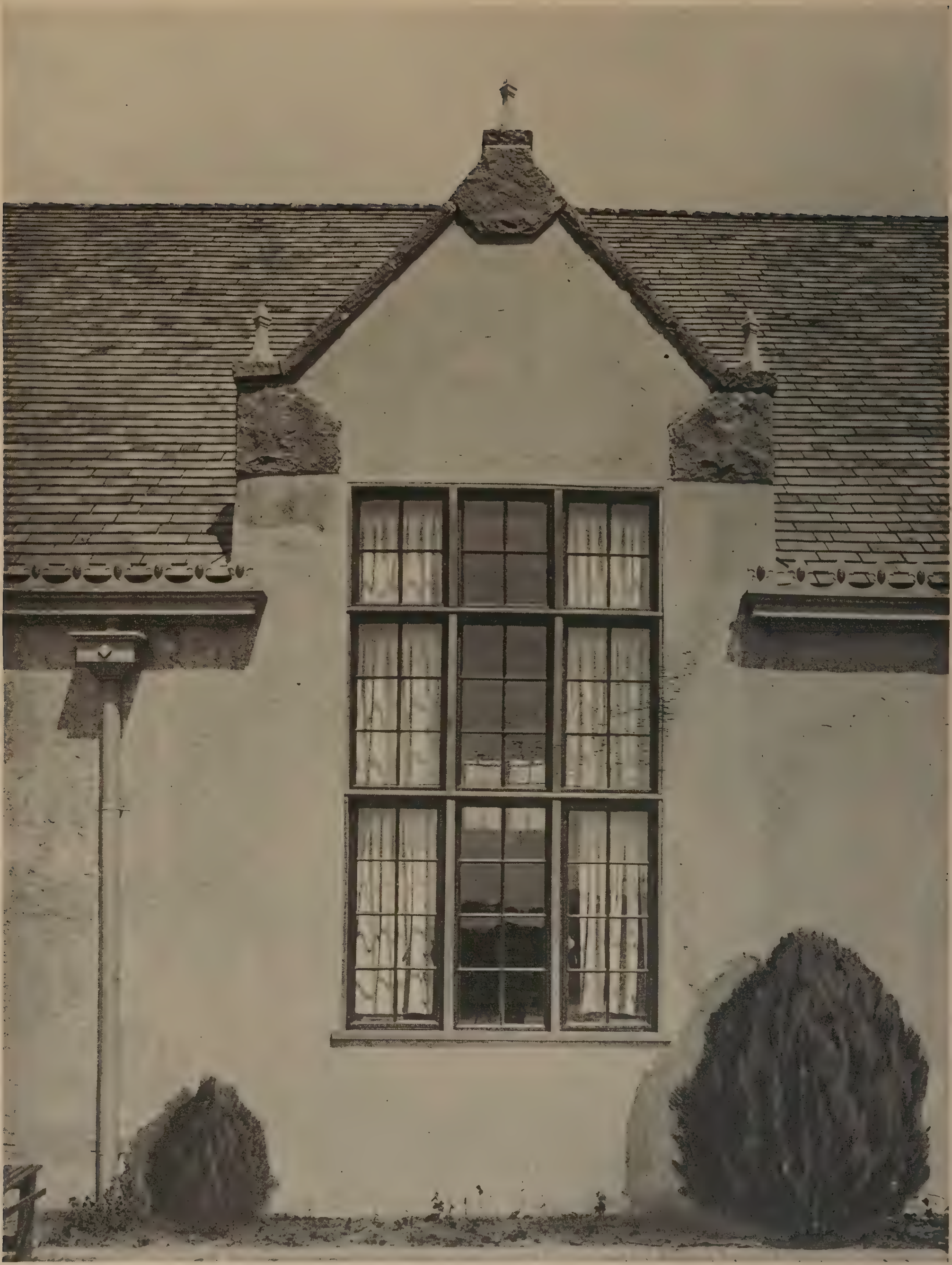
First Floor Plan

SOUTHERN PINES COUNTRY CLUB, SOUTHERN PINES, NORTH CAROLINA

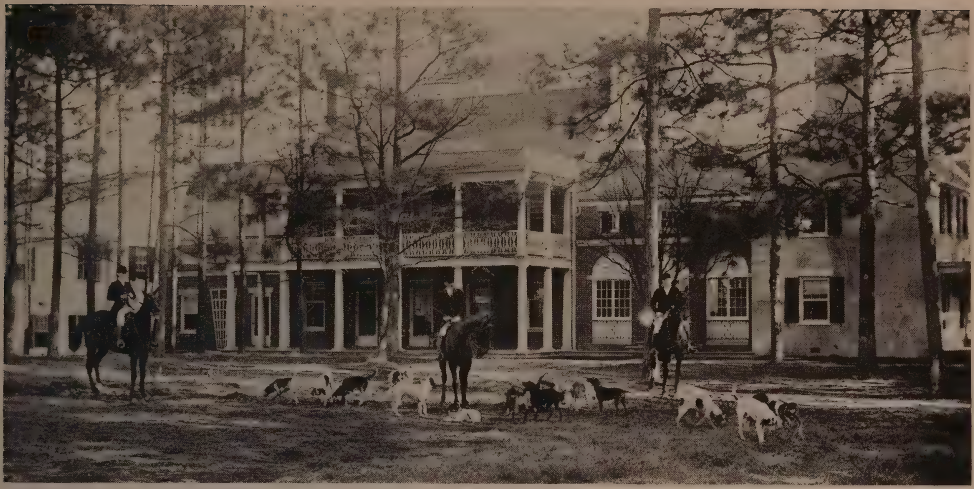
Aymar Embury II, Architect



THE SOUTHERN PINES COUNTRY CLUB, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



Detail of Terrace Elevation
THE SOUTHERN PINES COUNTRY CLUB, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



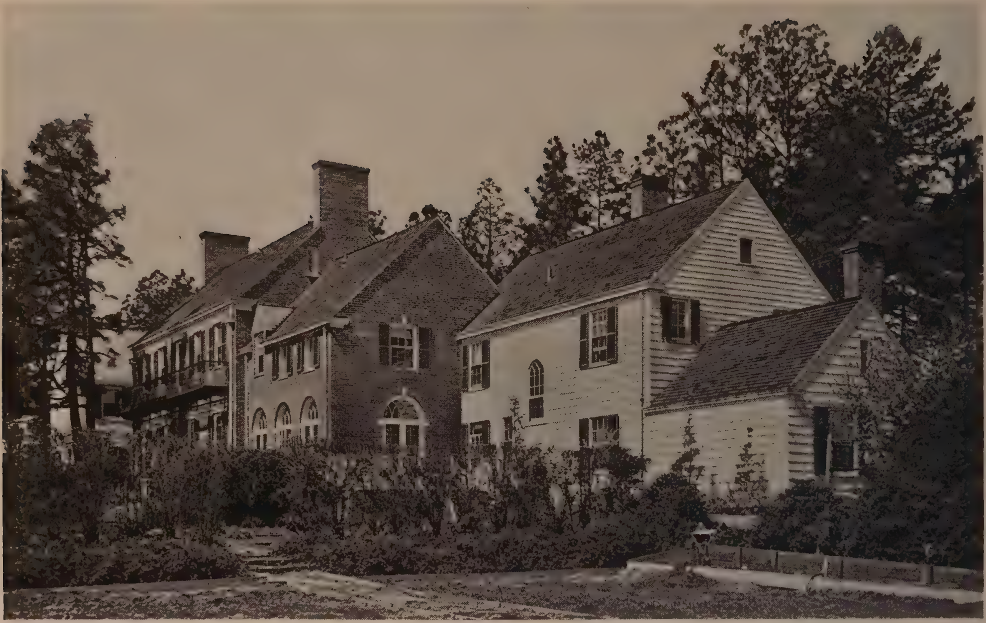
THE JAMES BOYD HOUSE, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect

THUS FAR WE have discussed principally the factors which have brought about so considerable an amount of construction in one locality by one architect, and it is time to consider in some detail the work itself. We find that it falls into two categories, the first being that derived from Georgian precedent, which includes the large majority of the buildings, and the second, two of the most recent buildings, the country club and the house of Mrs. Dull, both at Southern Pines, to which no definite precedent can be assigned, although they are loosely derived from English and Northern French cottage sources.

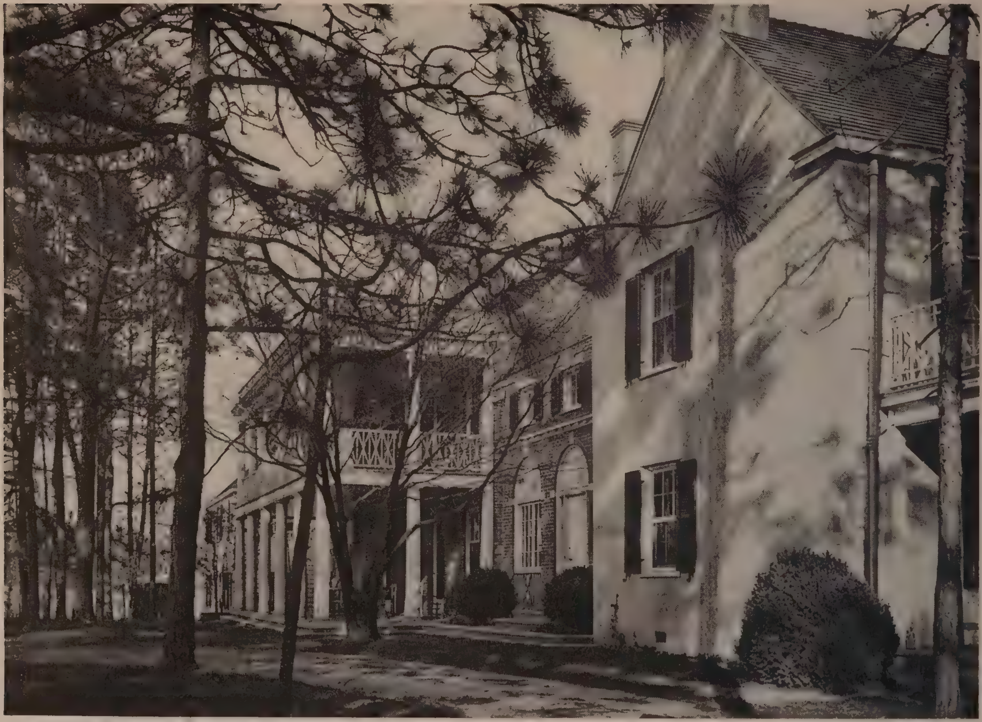
The question at once arises as to the propriety of the style selected; if one is perfectly adapted to the setting afforded by the country, how about the other? And, if as before suggested, there was no historic tradition in this particular part of North Carolina, why should the Colonial style have been selected for so much of the work?

These questions could be answered only by the architect, if at all, and very likely he would find it difficult to answer them, but it is permissible to speculate a little on his reasons. In the first place, North Carolina is part of the Old South; sentimentally it seems fitting that the traditional architecture of its old towns, Edenton, New Bern, Salem and the like, should be continued in new work in a new part of the state. Further, the Colonial type of work was undoubtedly more familiar to the local mechanics than the English, simpler to build, less expensive, and of materials more readily obtainable. These reasons are sufficient for its adoption. However, both the classic and the non-classic have been handled with a freedom and informality that are characteristic of all of Mr. Embury's work, but with a distinct (if indefinable) local flavor. All these buildings look as if they belonged in the Sand Hills; it is hard to say why, but they do give that impression.

Of the residences the largest is that of Mr. James Boyd at Southern Pines, a lovely, loosely connected, informal sort of enlarged Colonial farm house. The unusual and interesting plan was a close transcription of the owner's own sketches, and the exteriors were developed from the plan, rather than from preconceived notions. Although the house was originally designed to be whitewashed, three materials were used appropriate to the importance of each part. The guest wing is of stucco, the main portion of the house of brick and the service wing of long white shingles. However, when the house was completed and ready for painting, the owners were so charmed with the color scheme and the texture of the various

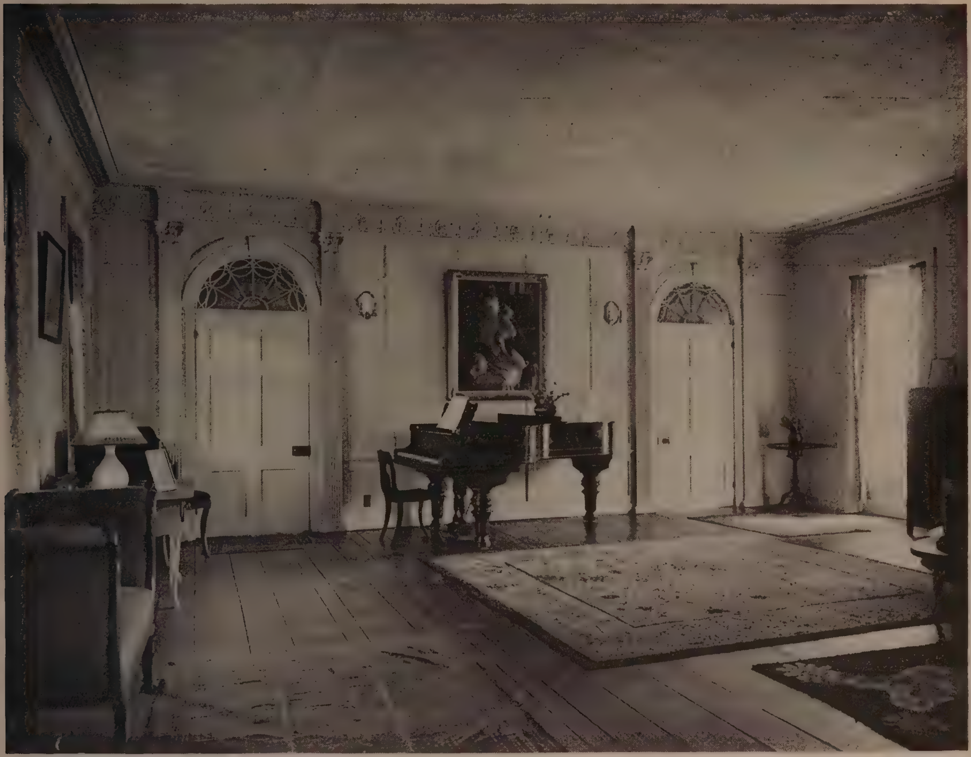


Garden Elevation



THE JAMES BOYD HOUSE, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect

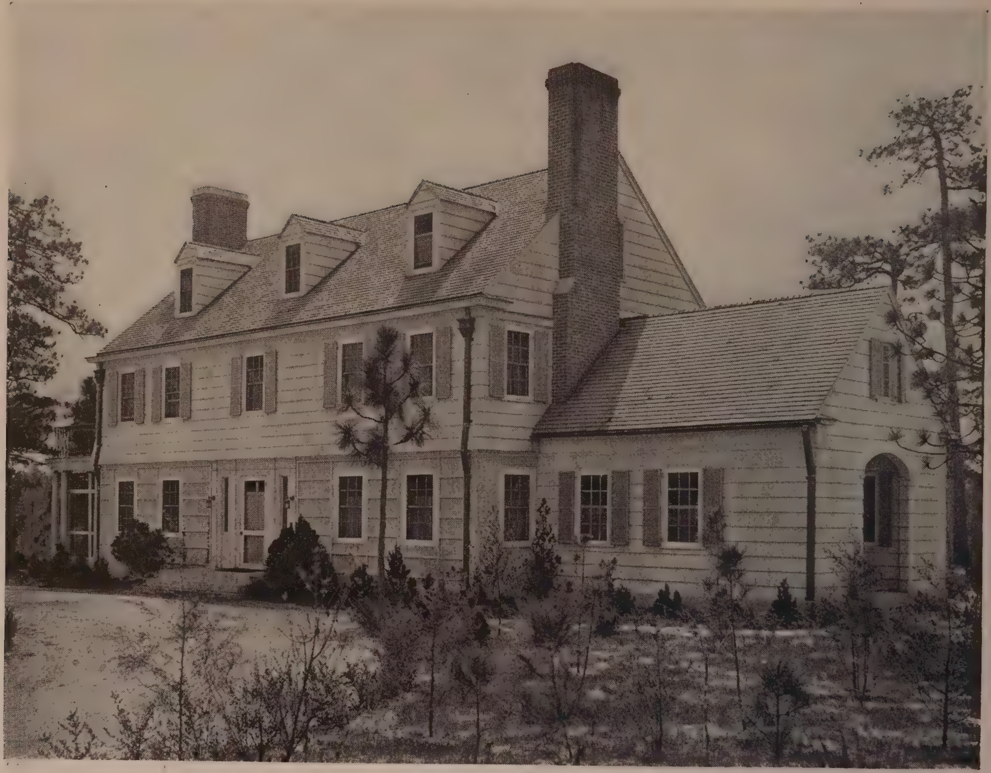
materials that they refused to have it touched, and perhaps to the good of the building. The house is of great length, although only one room deep, and while of extremely simple character, possesses a genuine dignity and charm that few more magnificent houses have—probably because it is evident that the house has no motive added to make it picturesque, but is an absolutely straightforward development of the plan. The two-story porch was needed; the big bay window lights the main staircase and forms a landing for it; the iron balcony on the rear is a sunny place for the baby carriage—one feels that there is nothing extraneous about it, no padding of the design. The detail, too, is of unusual excellence, and is not book detail. Look at the belt course at the top of the bay window (Plate 533), which resembles a Gothic label mold rather than a classic cornice, but is so justly designed with a succession of blacks and whites at such excellent intervals that it takes its place so unobtrusively as to be unnoticed until looked for. The same is true of the whole building, and is indeed the distinguishing characteristic of all Mr. Embury's buildings. He is not a designer of *art nouveau* houses, but shows in all his work full knowledge of precedent without exact adherence to it; he has that little personal quirk which distinguishes the architect from the archaeologist.



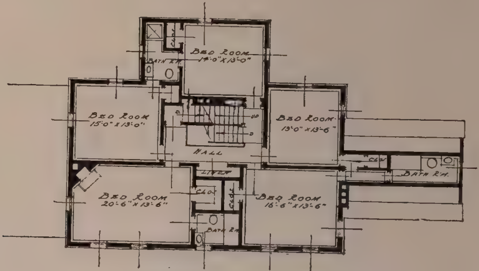
Living Room

THE JAMES BOYD HOUSE, SOUTHERN PINES, NORTH CAROLINA

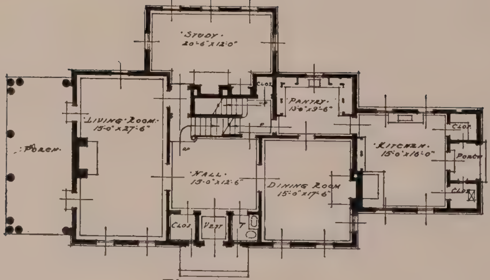
Of the smaller houses, of what we have called the Classic type, it is hard to say which is the best, and it is pleasant to find in really small and inexpensive houses so much variation in form, but in form designed in the same spirit. Probably the site of each house and the needs of each client had much to do with the particular shape selected, but whether economy of space required a simple block, as in the



Front Elevation



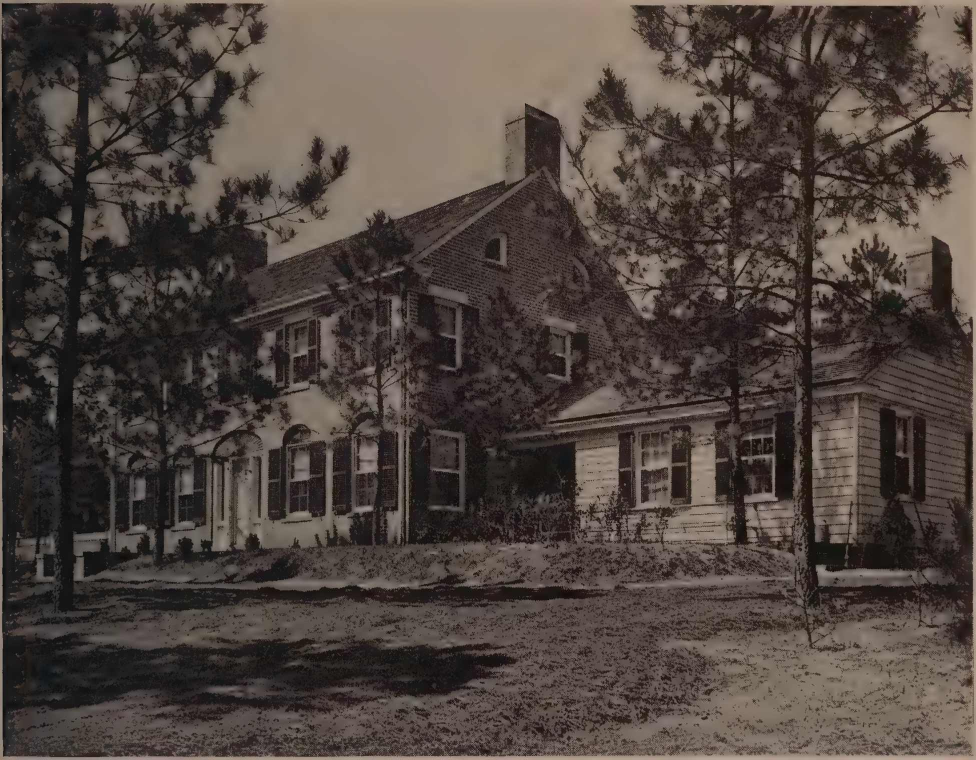
Second Floor Plan



First Floor Plan

THE JAMES BARBER HOUSE, KNOLLWOOD, NORTH CAROLINA
Aymar Embury II, Architect

house of Mr. James Barber, and "Woodstock," or whether ground floor bedrooms were wanted, as in the Cady, Way and Pushee cottages, one finds no meaningless repetitions of stock designs; each has a personal character of its own. The plan of the Barber house is a miracle of economy. To get five large bedrooms, three baths, and ample closets on a floor of this size is a triumph of planning, and it will be found if the plans are studied that all rooms are corner rooms or have cross drafts, and that in all the principal rooms symmetry has been maintained with the utmost care, and yet with an appearance of ease that every architect knows to be deceptive.



"WOODSTOCK"—SOUTHERN PINES, NORTH CAROLINA

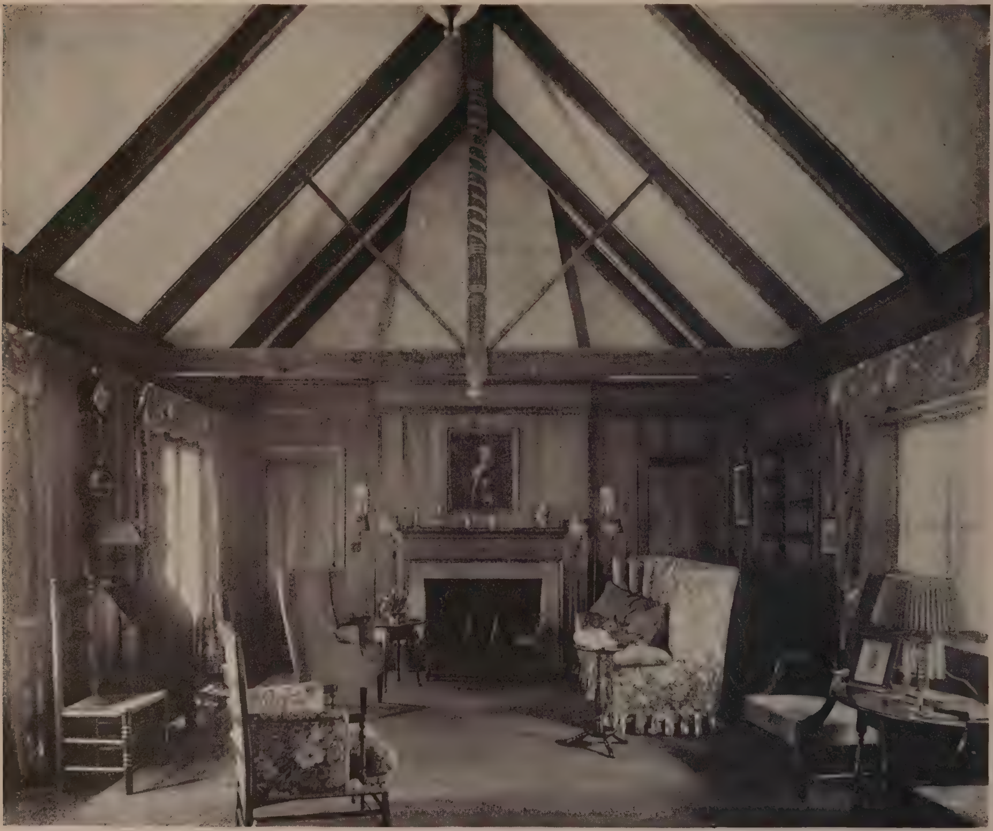
Aymar Embury II, Architect

"Woodstock" suggests New England rather than the South, but a New England transplanted and fitted into its entourage. Though compactly planned, it is easy, gracious and inviting; a very simple little house, but a very charming one.

Of quite different type is the Cady house. This is a genuine bungalow, but a bungalow without long dark passages, and without that lack of privacy which suggests that the planners of most bungalows were brought up in a bowl of goldfish. The house may be roughly classed as "Colonial," for just as "Colonial" is stretched to cover a multitude of sins, it also has attributed to it many virtues which the old work did not possess. The grouped windows, the French doors, the open roof of the living room, and, indeed, the whole conception of the house are far from the work of the eighteenth century American. It is rather a Colonial dress on an English frame work—but a dress which shows no maladjustment, and is manifestly proper. Here again the architect has scored in making a design so simple, graceful and natural that it seems as though anyone could have done it.

The Way cottage (done in association with Mr. Richard Tufts) is another pleasant, low building intended for winter use only, and it is interesting to note that in this as in several others of the small houses and one or two of the other buildings, the mouldings were all of stock pattern picked out of the catalogue of the southern manufacturers. That to be compelled to use stock moldings is a handicap no architect would willingly have enforced upon him cannot be denied, but that in the hands of a skillful man they can be combined into appropriate combinations of proper scale is sufficiently proved by this building.

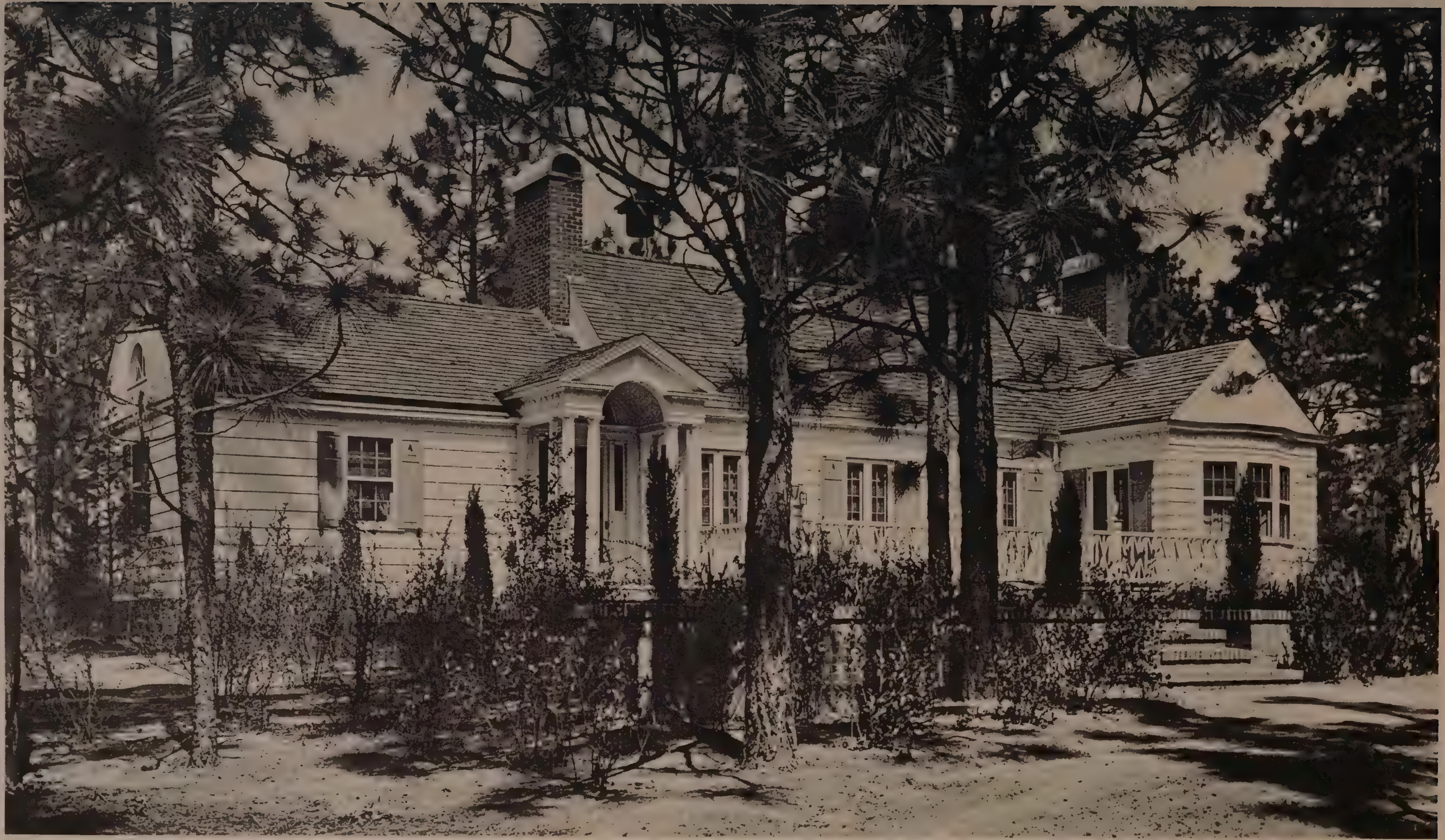
The Batterley and Cady houses have some bedrooms on the ground floor and some on the second, affording a chance for interesting variations of roof level. Full advantage of this had been taken in the Batterley house as well as of the interesting recessed porch across the front, lined with flush boards instead of with the shingles that cover the rest of the building. This house was comparatively inexpensive and the most has been made of simple changes in material, as well as of the plan, to produce something which was neither ordinary nor bizarre.



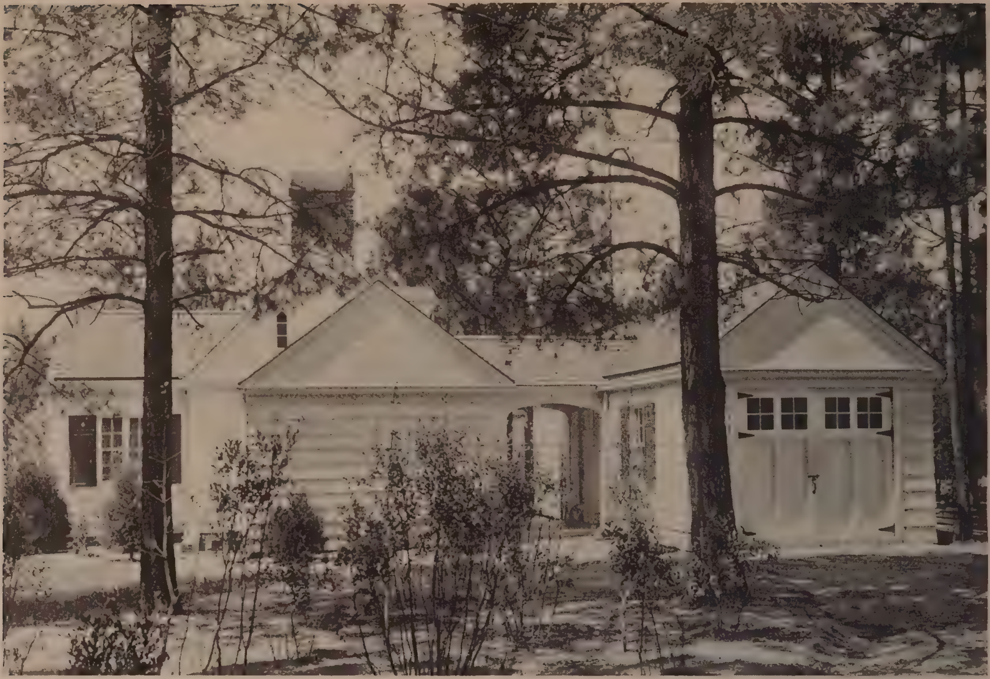
Living Room
THE DR. E. E. CADY HOUSE, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect

"Loblolly," the house of Mrs. A. P. Dull, is of all the residences certainly the most interesting, perhaps because of its unique quality. There is no other house in America quite of the same character,

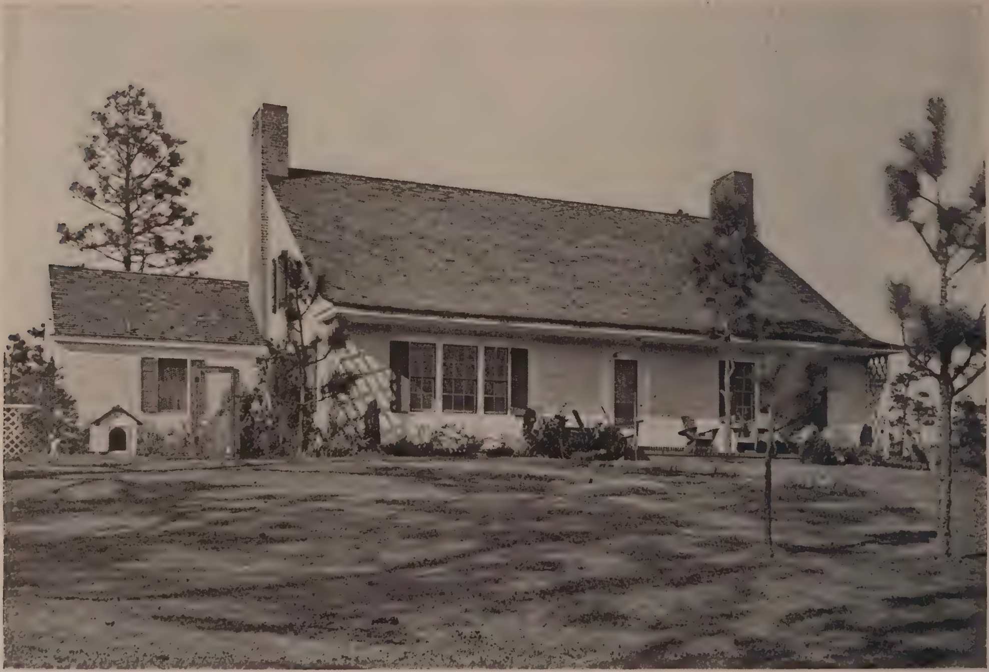
(*Text continued on page* 551)



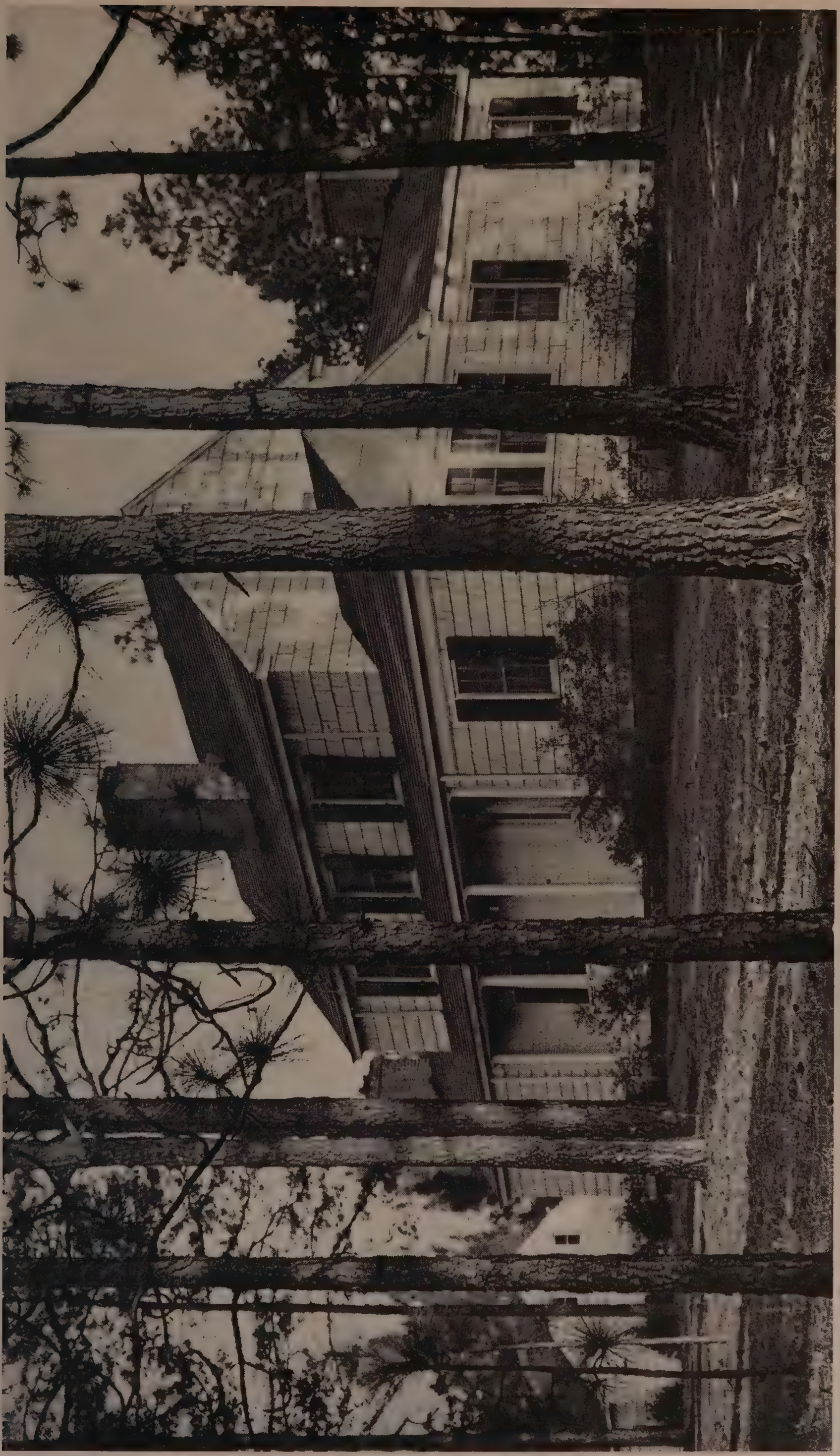
THE DR. E. E. CADY HOUSE, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



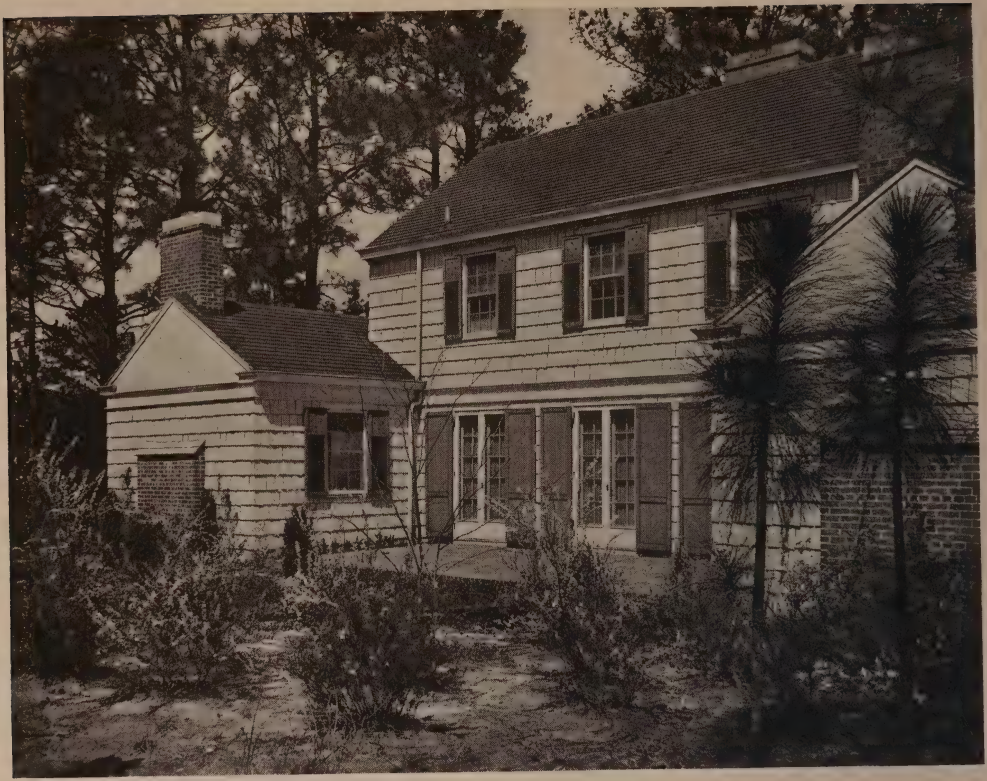
SIDE ELEVATION AND GARAGE—THE DR. E. E. CADY HOUSE, SOUTHERN PINES, N. C.
Aymar Embury II, Architect



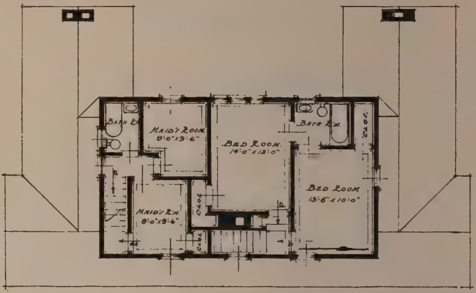
THE WAY COTTAGE, KNOLLWOOD, NORTH CAROLINA
Richard Tufts, Architect. Aymar Embury II, Associated



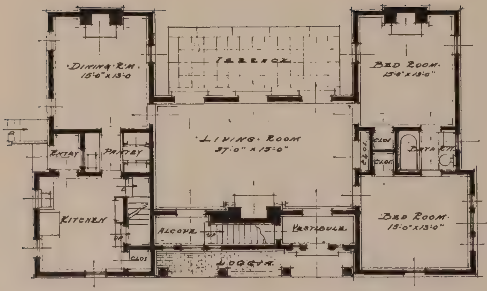
THE HUGH BATTERLEY HOUSE, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



Rear Elevation

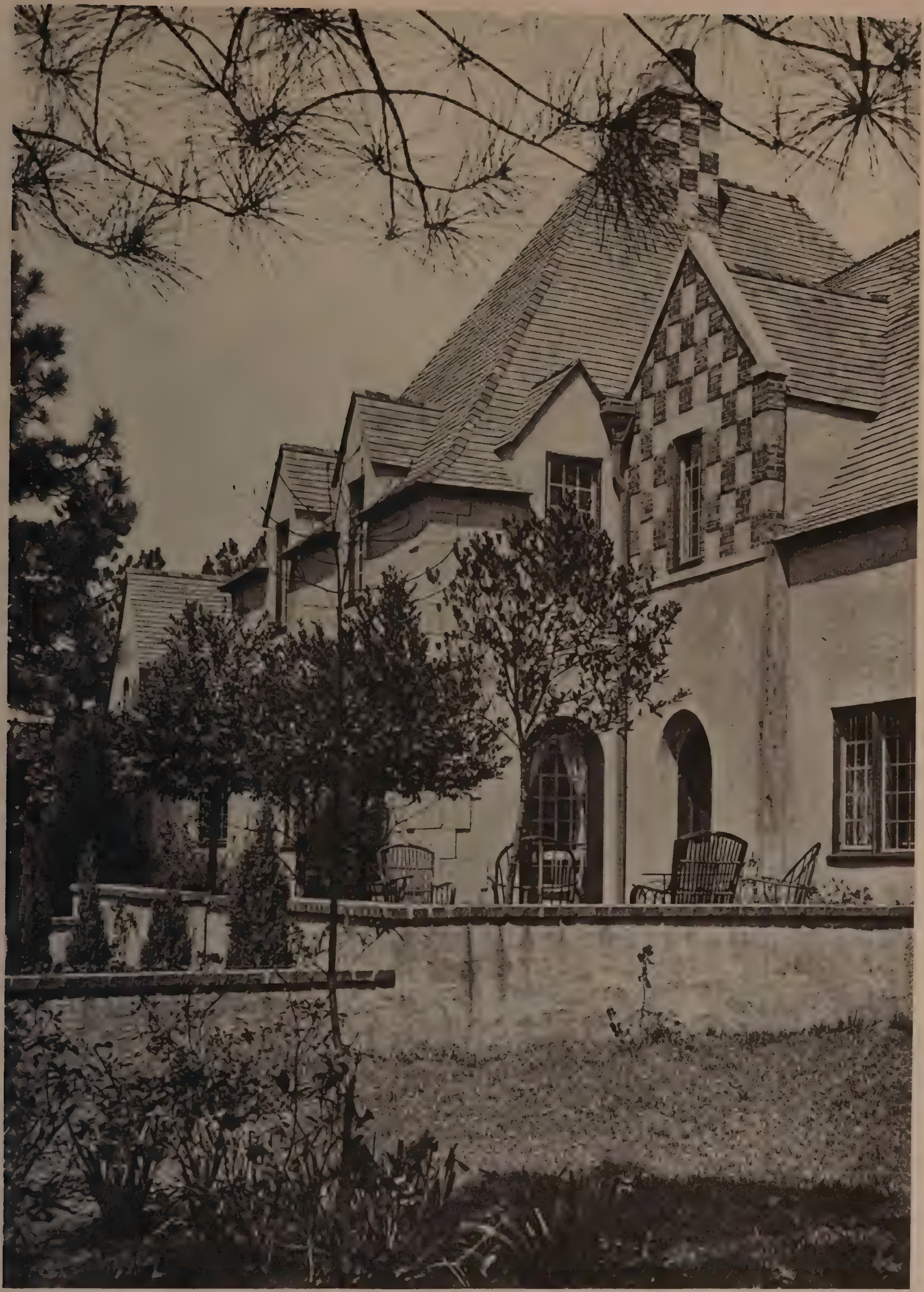


Second Floor Plan



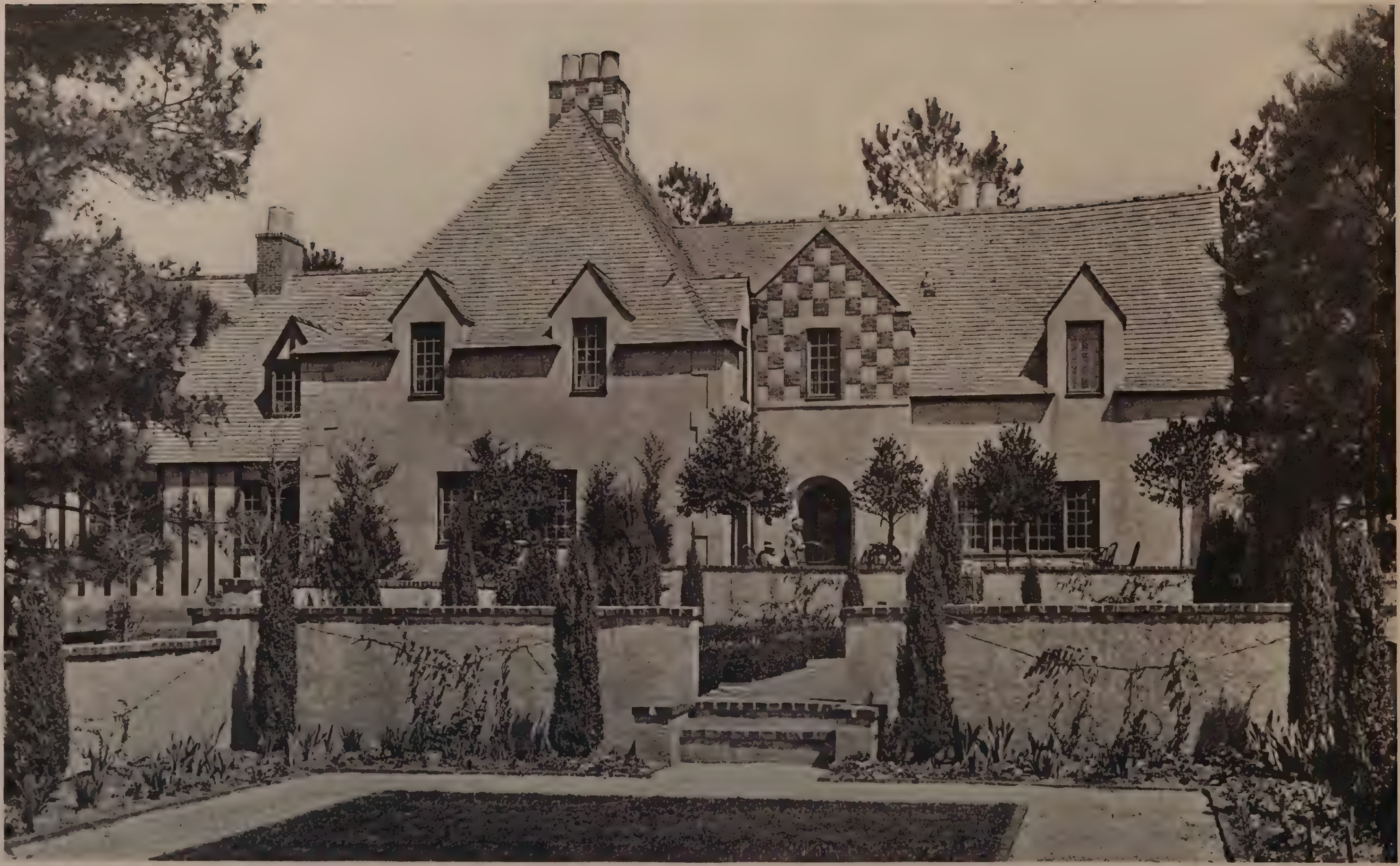
First Floor Plan

THE HUGH BATTERLEY HOUSE, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect

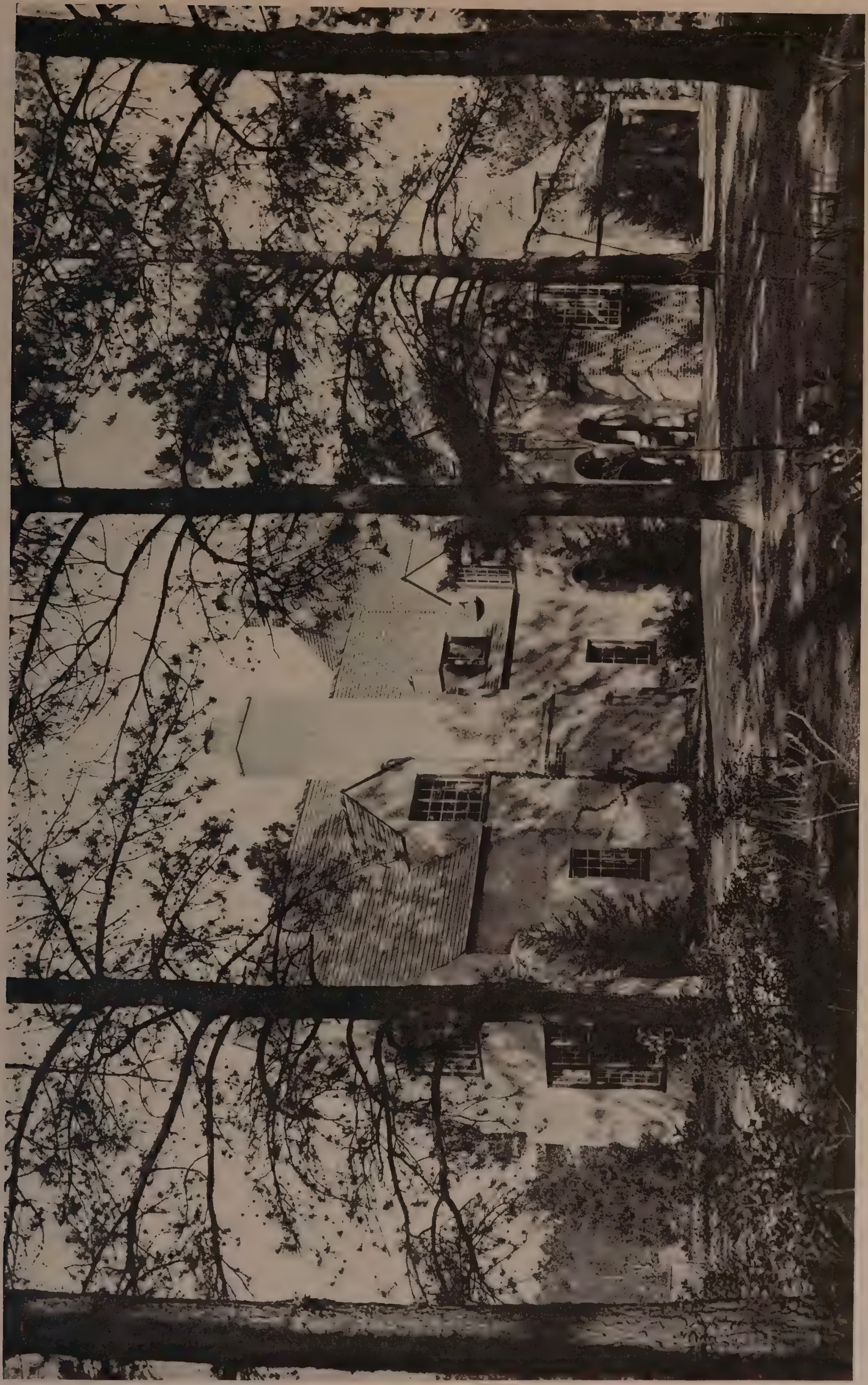


Terrace Detail

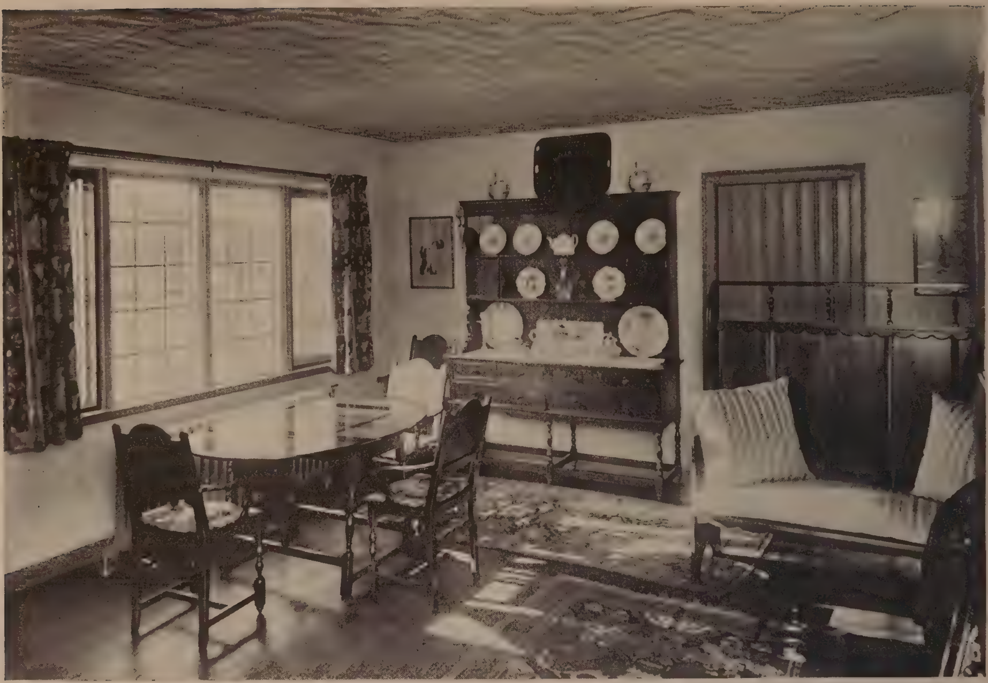
"LOBLOLLY"—HOUSE OF MRS. A. P. L. DULL, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



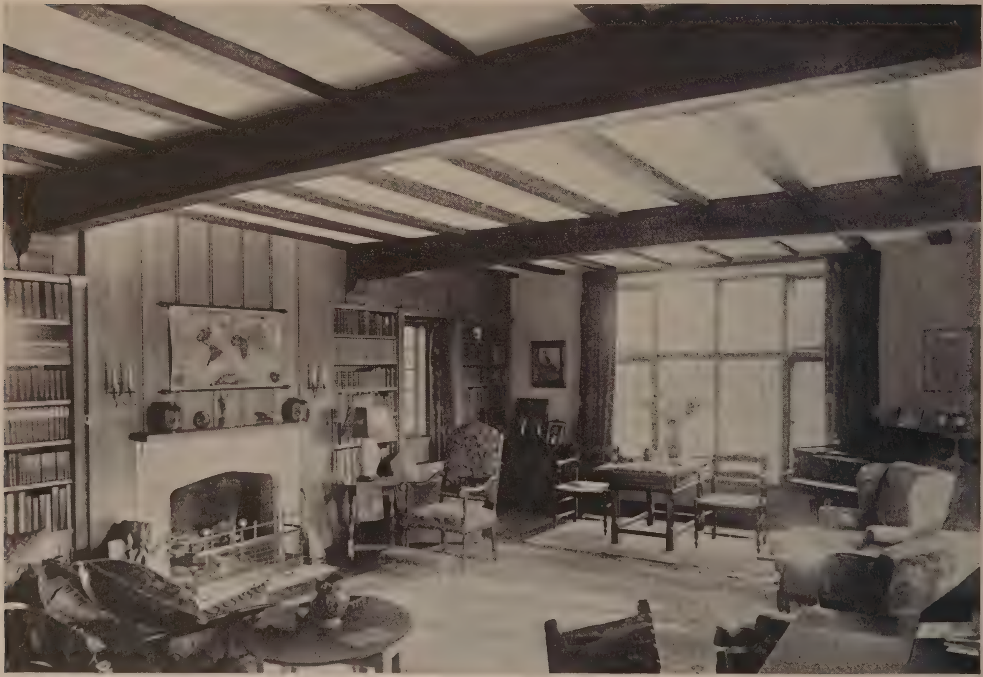
FRONT—"LOBLOLLY"—HOUSE OF MRS. A. P. L. DULL, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



REAR—"LOBLOLLY"—HOUSE OF MRS. A. P. L. DULL, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



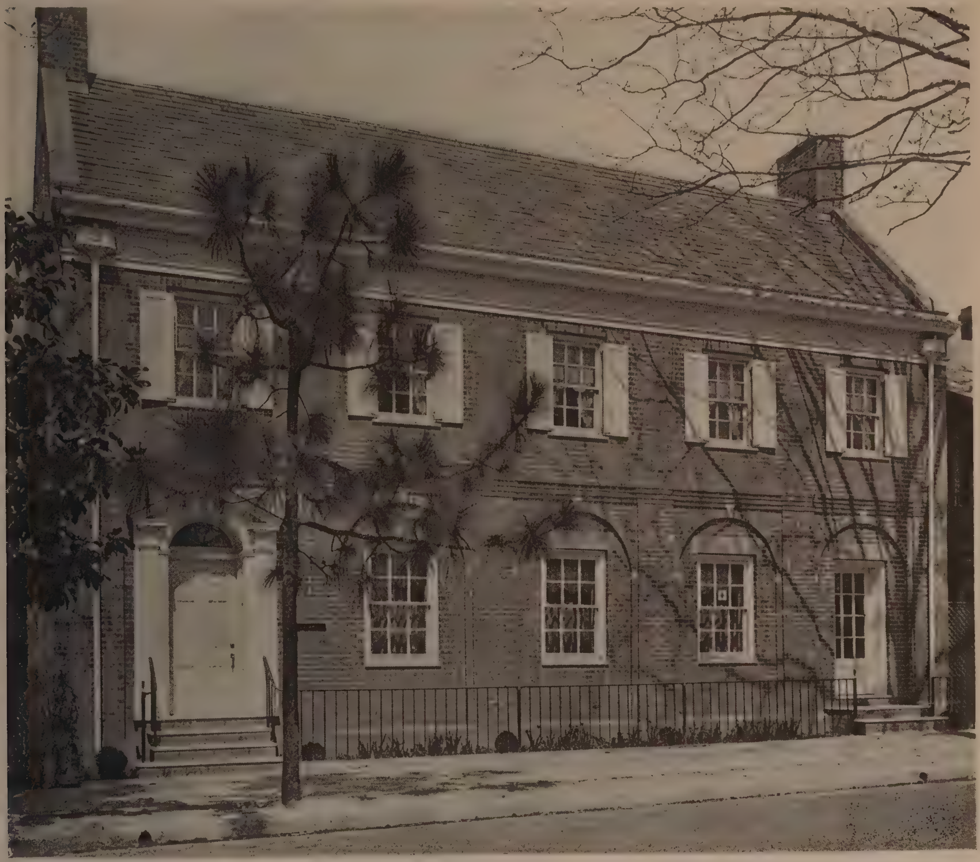
Dining Room



Living Room
"LOBLOLLY"—HOUSE OF MRS. A. P. L. DULL, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect

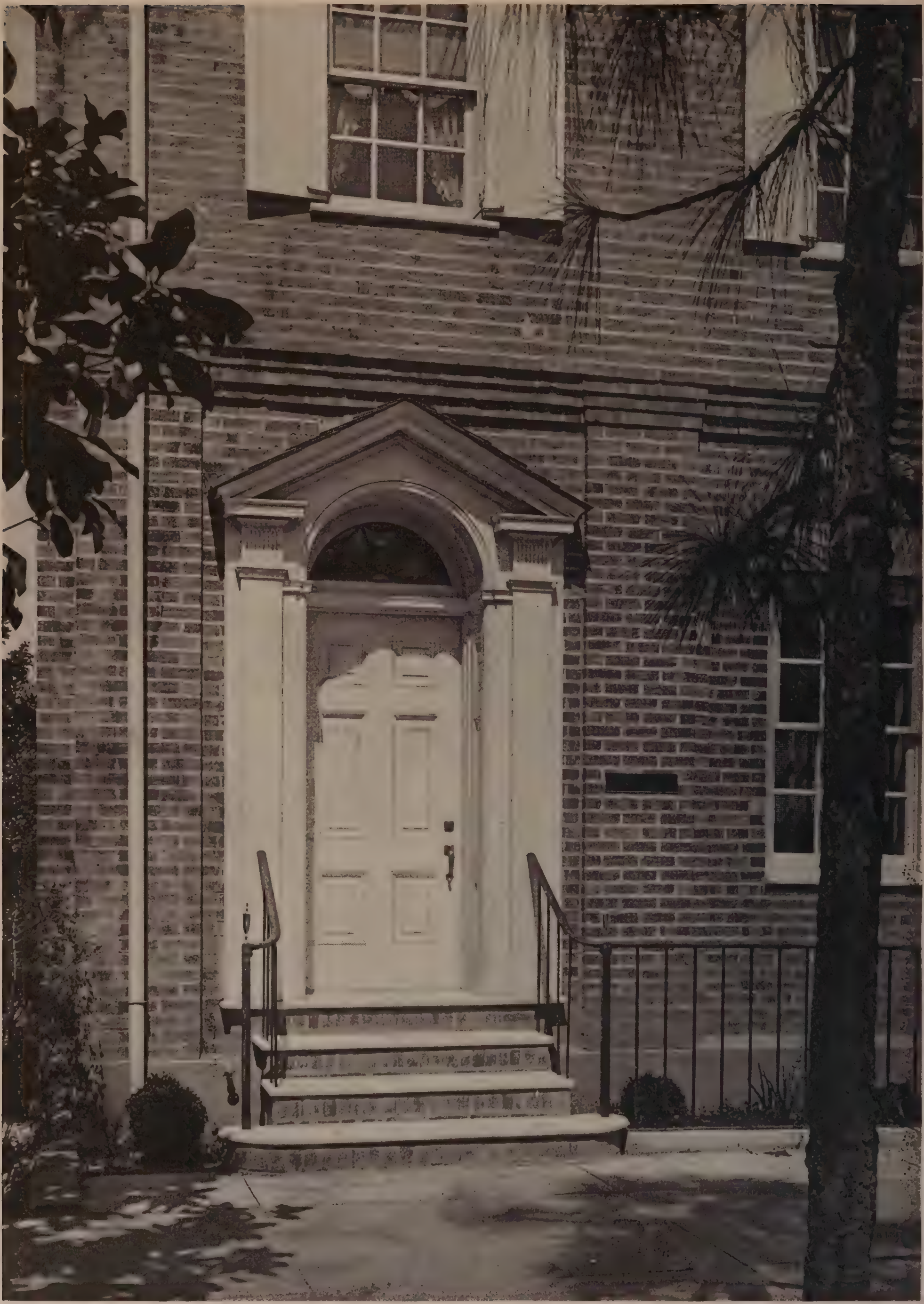
so playful in the use of material, without affectation, so difficult to find precedent for, although there are many things about it of haunting familiarity. It is not quite English, nor quite French, nor can it be called Art Nouveau. It is rather the result of a thorough assimilation of many historic precedents and complete mastery over them. It is clever without being tricky, gay and insouciant without lacking dignity—yet, like all the others, it is a logical expression of the plan, treated in a manner which may have been set by the client, or may be an unhampered expression of the architect's opinion of the colors, scale and texture most suitable to the Sand Hills. Certainly seen in reality the sand gray structure, the dull red brick and the gray brown woodwork, the mottled roof are absolutely in harmony with the sandy soil and the green of the pines. We like this house exceedingly.

The two little office buildings, that of Dr. W. C. Mudgett and that of the Sand Hills Fruit Growers' Association, manage to be country in character without being domestic. Too often we find that the small town office building apes the city one; if it can't be a skyscraper, it will retain the faults of the skyscraper without the necessity which causes them, and it seldom occurs to the small town business man that an office building can have a character indicative of its purpose and still be appropriate to its surroundings and beautiful in itself. Dr. Mudgett's small building has these qualities. It is, regardless of its purpose, a charming piece of block front architecture, and has



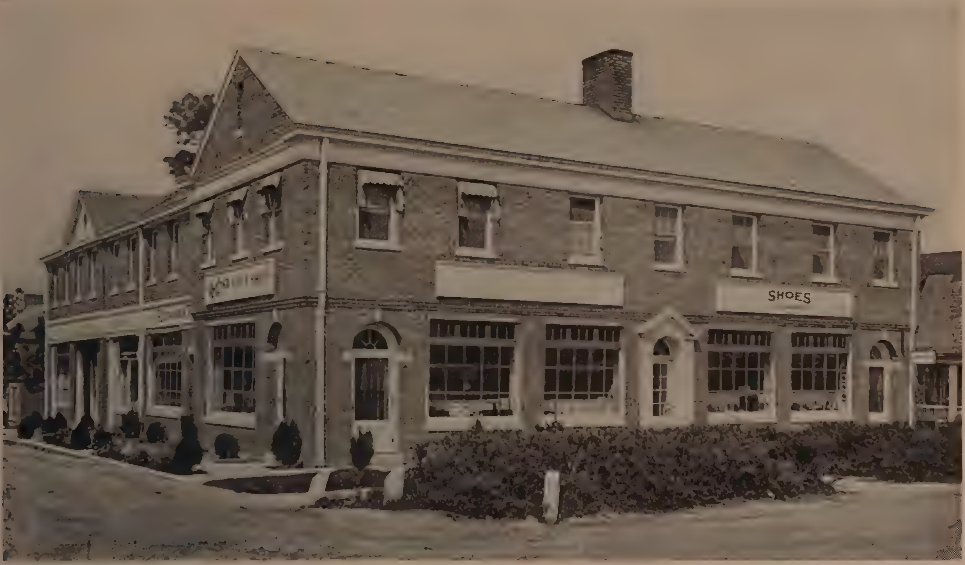
OFFICE BUILDING OF DR. W. C. MUDGETT, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect

(*Text continued on page* 558)

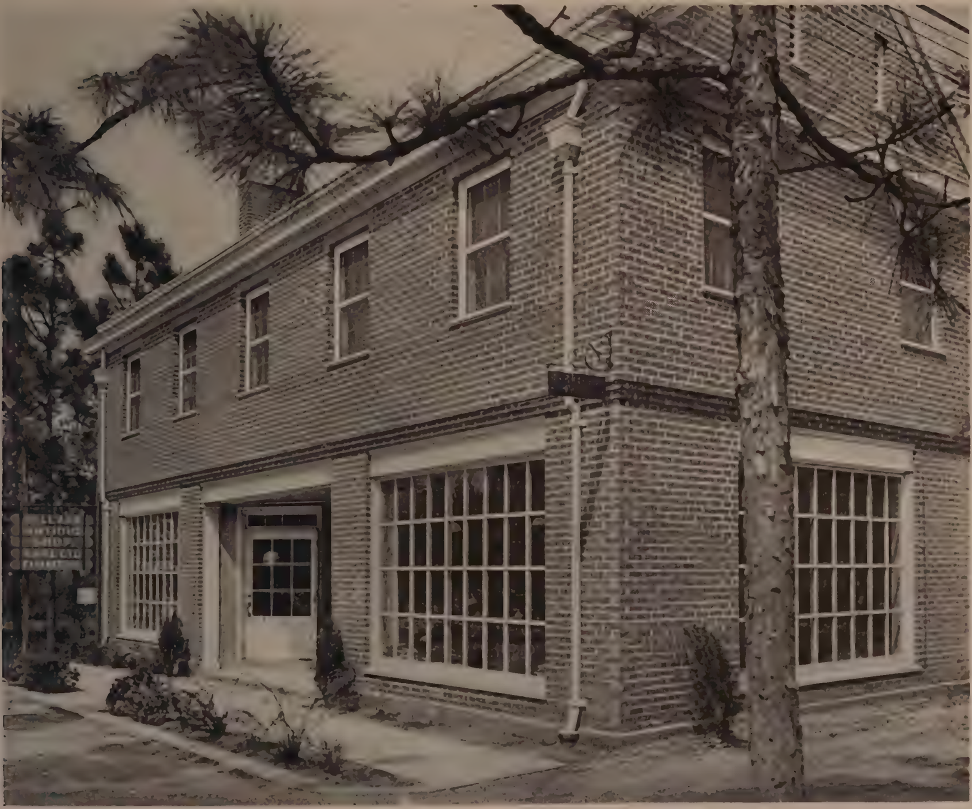


Entrance Detail

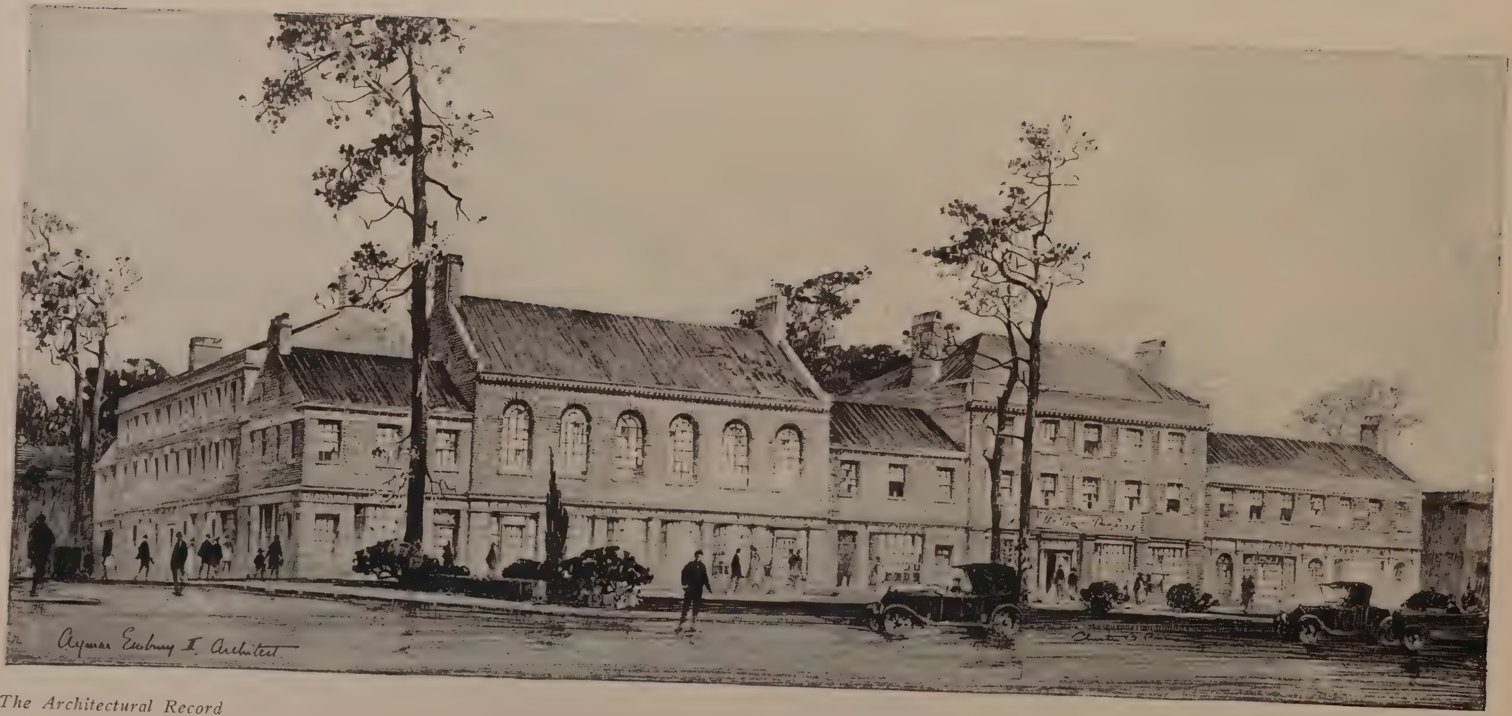
OFFICE BUILDING OF DR. W. C. MUDGETT, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



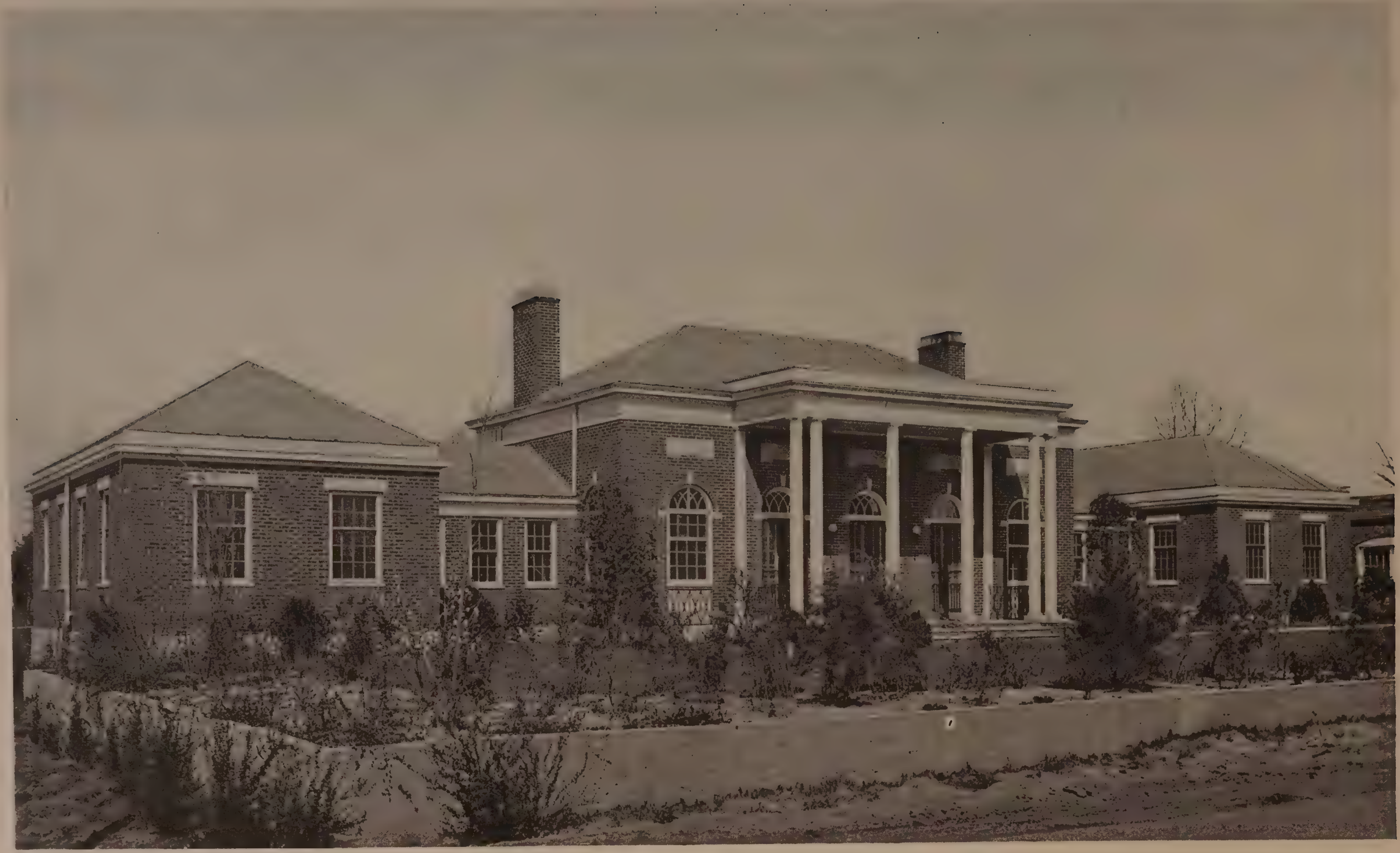
MARKET SQUARE BLOCKS, PINEHURST, NORTH CAROLINA



"CLIFTON CHAMBERS," PINEHURST, NORTH CAROLINA
Aymar Embury II, Architect

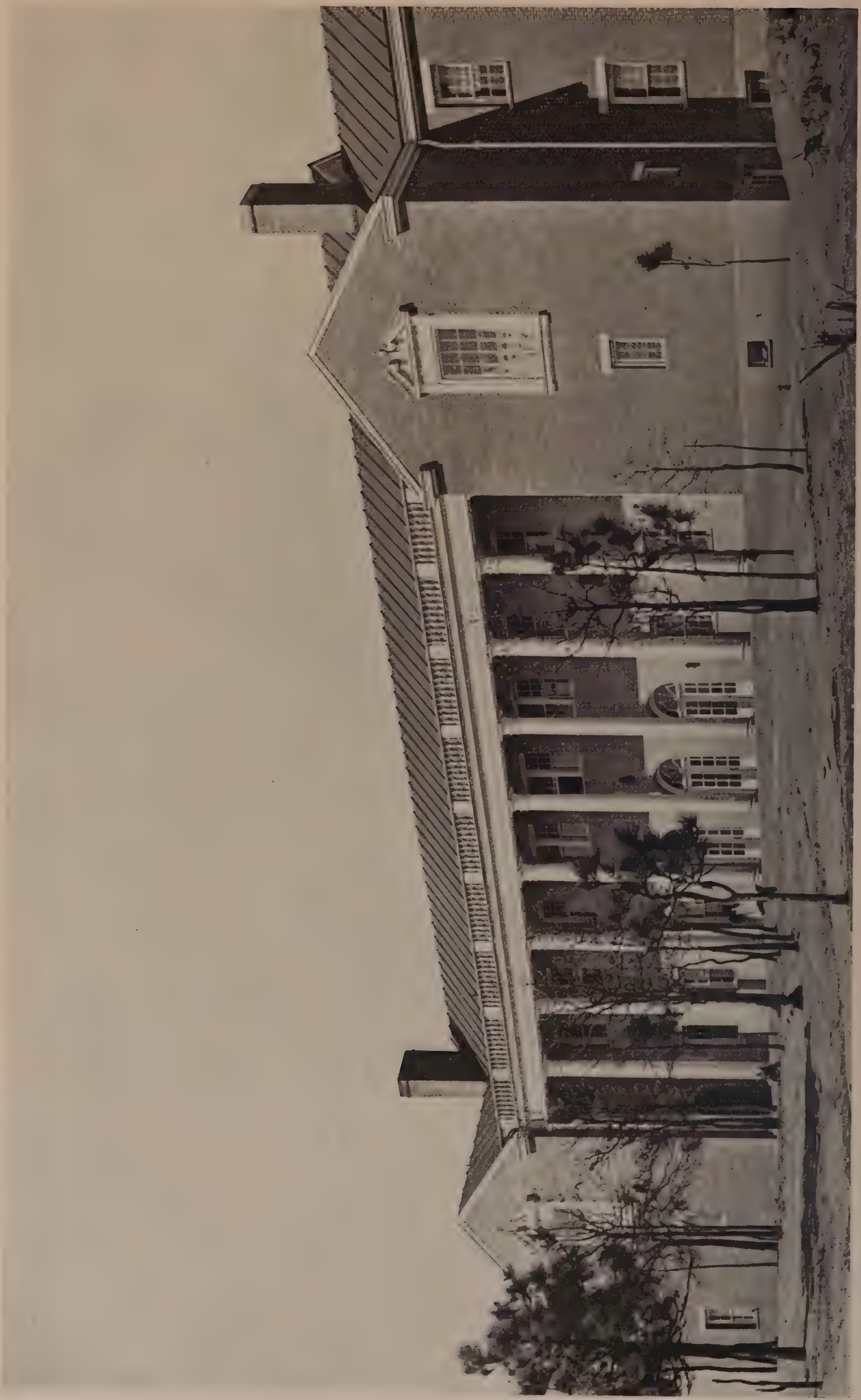


Rendering by Chester B. Price
NEW BLOCK FRONT AT SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect

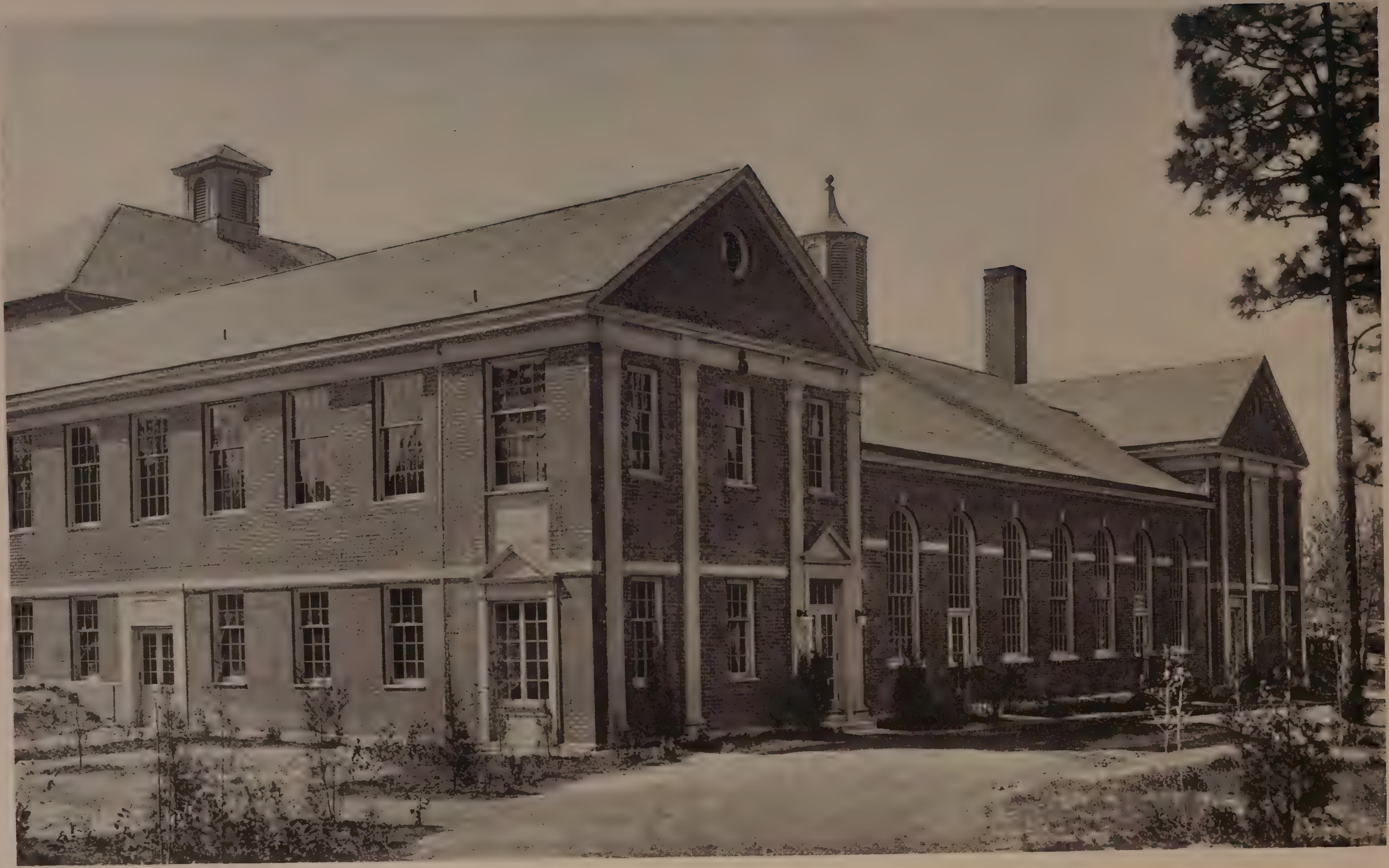


OFFICE BUILDING OF THE SAND HILLS FRUIT GROWERS' ASSOCIATION, ABERDEEN, NORTH CAROLINA

Aymar Embury II, Architect



THE ABERDEEN PUBLIC SCHOOL, ABERDEEN, NORTH CAROLINA
Aymar Embury II, Architect



THE SOUTHERN PINES PUBLIC SCHOOL, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect

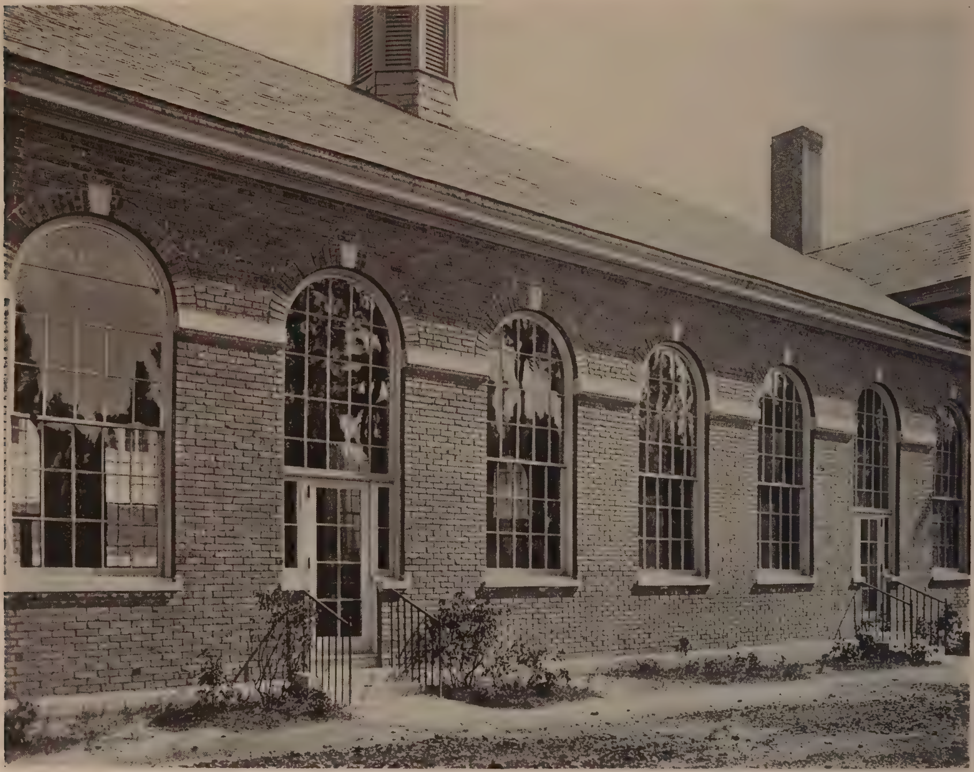
besides an air of discretion and competence. It is entirely occupied by one office for the doctor on the ground floor and by other professional offices on the second. The architect has certainly expressed in the exterior precisely those qualities which we desire in our professional men—modesty, ability, rectitude.

The Fruit Growers' Association building is the commercial center of the Sand Hills, for the principal industry is the raising of small fruit (especially peaches), so the building for this association was designed to give considerable foyer space and a large quotation room for use during the marketing season. The building committee desired that the building should combine a certain dignity with the open and hospitable spirit that the South likes to associate with business.

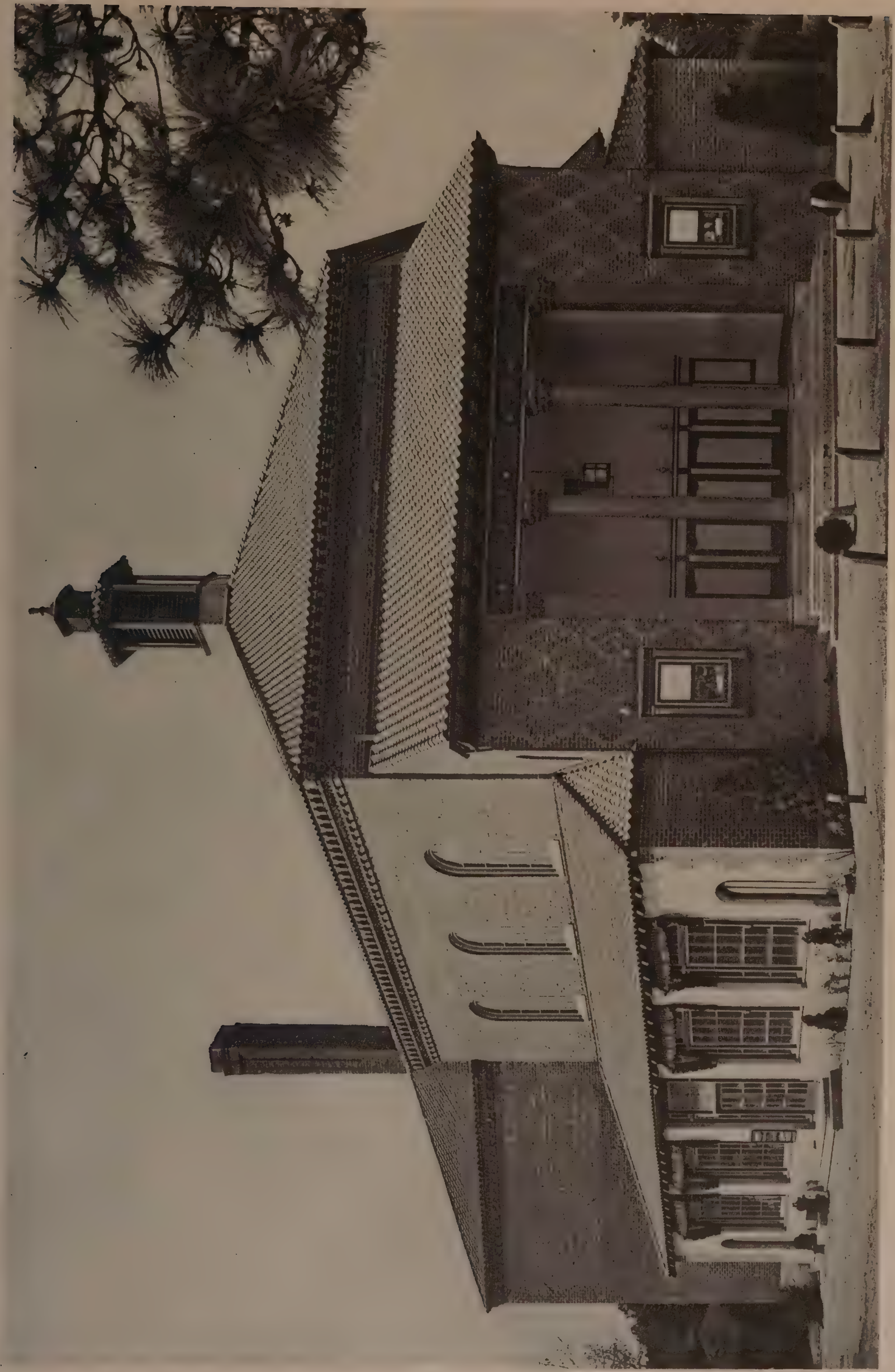
The shops on Market Square, Pinehurst, are the only completed portion of a full block front and are commercial buildings economically built, but with a charm that most such structures do not possess, and which should be worth money to their occupants. The projected block front at Southern Pines is even more interesting, mainly because of the variance in the length of the different buildings, which Mr. Embury has been clever enough to make an advantage rather than a detriment. The shops look somewhat better in drawing than in reality, because plate glass show windows have been substituted for small panes, and there are unkempt awnings all over the fronts of the executed work.

The two schools at Aberdeen and at Southern Pines are almost unequalled in design among our public schools. Admi-

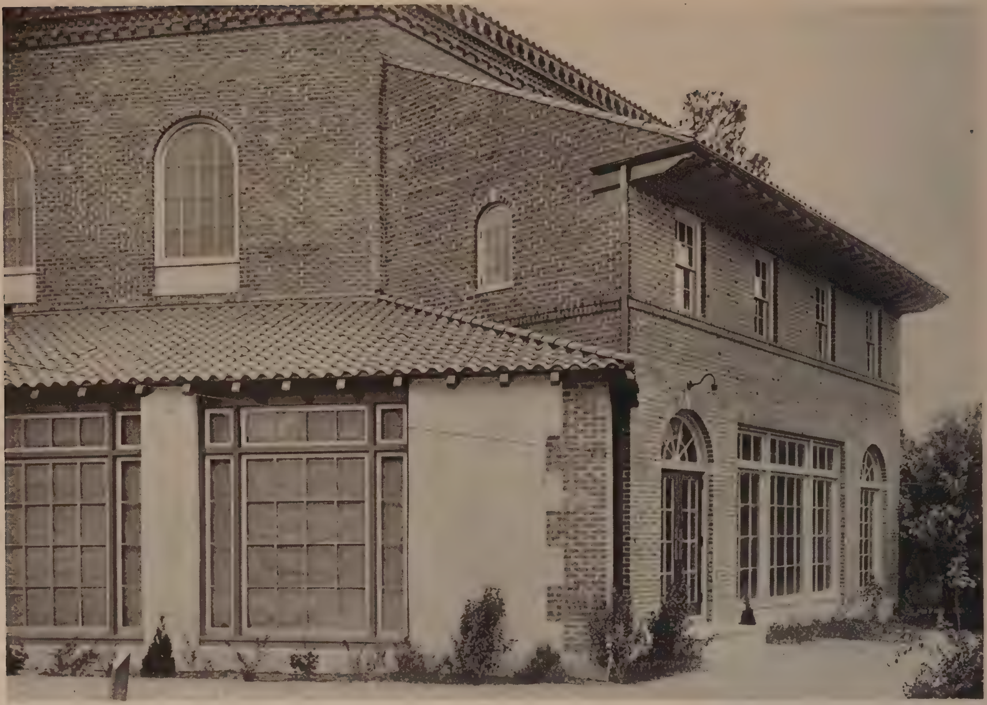
(*Text continued on page* 561)



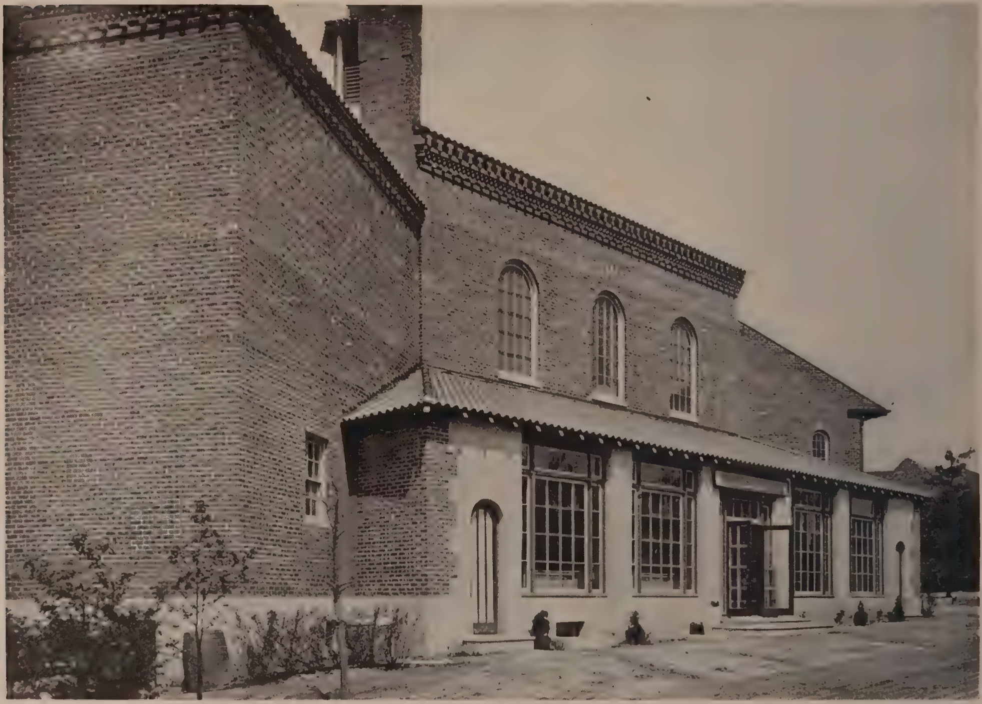
Detail of Front
THE SOUTHERN PINES PUBLIC SCHOOL, SOUTHERN PINES, NORTH CAROLINA.
Aymar Embury II, Architect



THE CAROLINA THEATRE, PINEHURST, NORTH CAROLINA
Aymar Embury II, Architect



Detail of Shops around Theatre



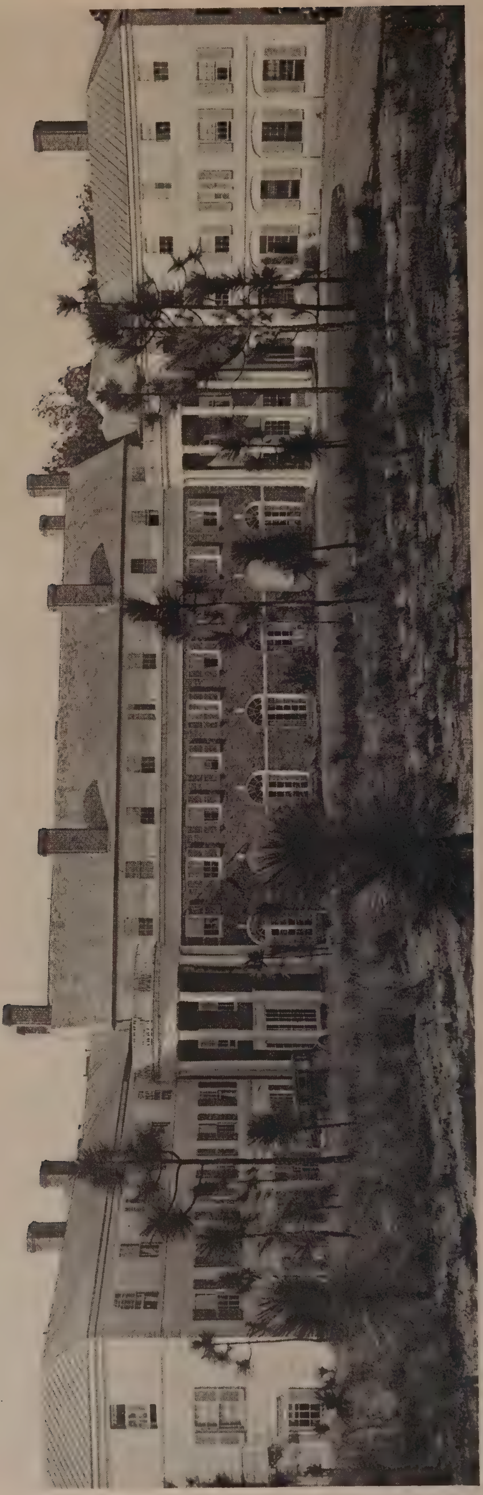
THE CAROLINA THEATRE, PINEHURST, NORTH CAROLINA
Aymar Embury II, Architect

LOUNGE AND DINING ROOM—MID-PINES COUNTRY CLUB

rably planned with regard to the peculiar North Carolina law, requiring the entrances to stairs to be through open fire towers, they have the required window area so disposed that the usual factory-like exterior of our public schools is conspicuously absent. We have made the American school house a model of sanitation and safety at the expense of appearance, and the accusation so frequently levelled at the United States, that our civilization is mechanical, has nowhere more justification than in our school buildings. Mr. Embury has shown that the man who does not specialize in schools can produce buildings of the requisite standard of light and safety and still give the pupils a daily object lesson in good architecture, and when one realizes that each of these buildings was built for about fifty-five thousand dollars, the magnitude of his achievement is even more apparent.

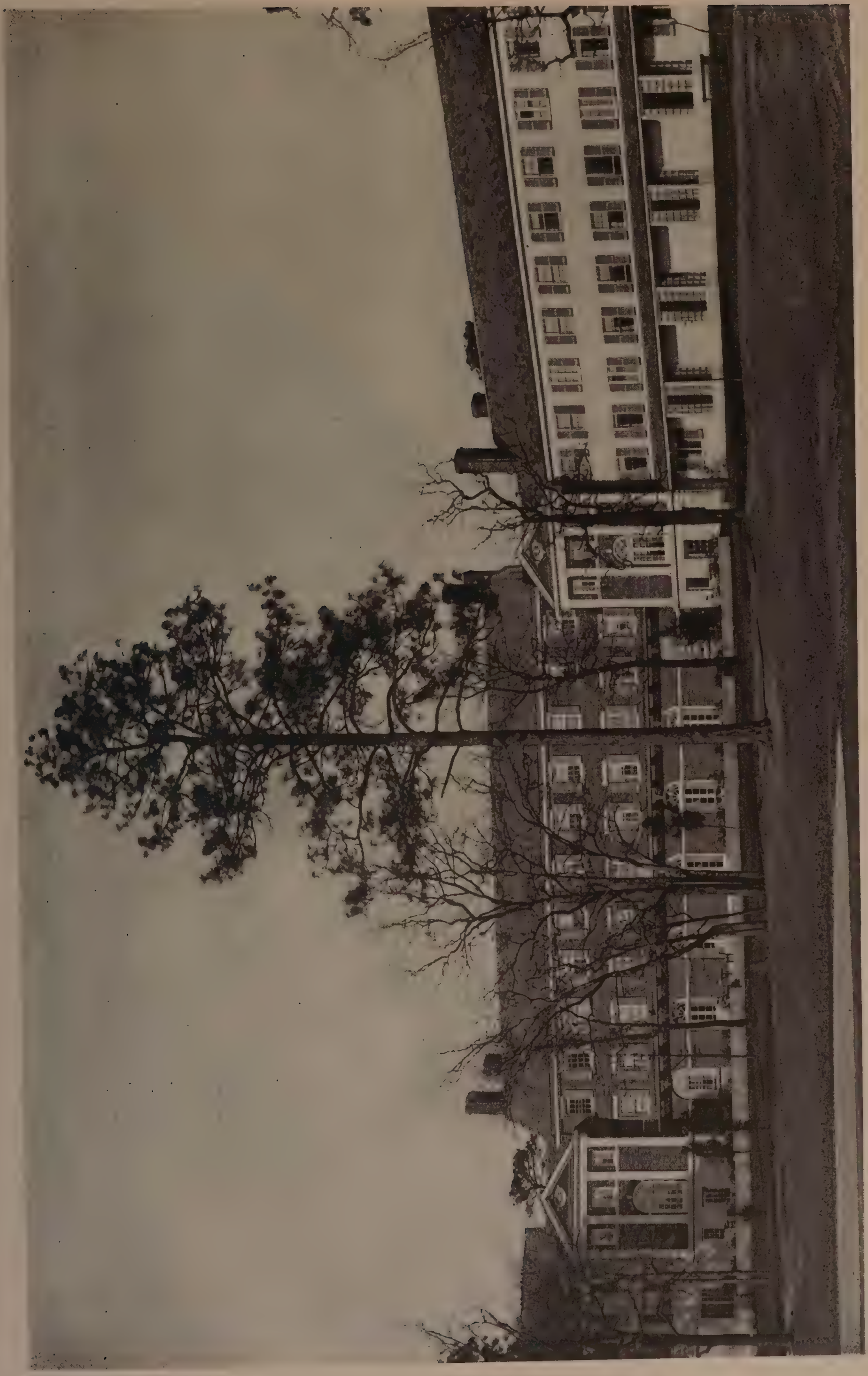
The Carolina Theatre at Pinehurst is another departure from the commonplace. Moving picture theatre design has become almost as stereotyped as that of the school building, but with a different set of requirements. Here a lot of un-

Sun Room
THE MID-PINES COUNTRY CLUB, KNOLLWOOD, NORTH CAROLINA
Aymar Embury II, Architect



ENTRANCE FRONT—MID-PINES COUNTRY CLUB, KNOLLWOOD, NORTH CAROLINA

Aymar Embury II, Architect

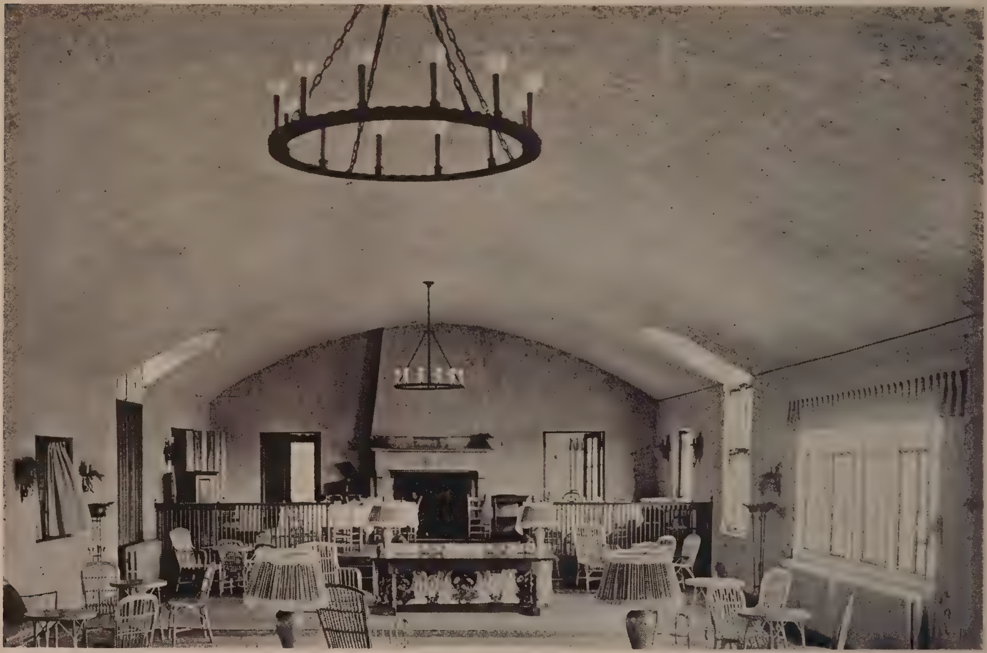


LOOKING FROM THE GOLF COURSE—MID-PINES COUNTRY CLUB, KNOLLWOOD, NORTH CAROLINA
Aymar Embury II, Architect

usual shape was made, not the excuse for a bad plan, but the reason for one so simple, logical and practical that one wonders if it could not be adapted for locations which do not demand it. The auditorium is an irregular hexagon, with the stage at the narrow end, and the gallery at the wide end, opposite. Exits are ample and easily reached, and the boxes are placed in the best location instead of the worst. This plan, carried up directly and without concealment of its form, is lighted above the roofs of shop windows which adhere to its sides in a most engaging manner, forming an irregularly shaped mass, somewhat reminiscent of Italian work, but without such emphasis on stylistic resemblance as to be out of harmony with the adjacent structures. The brick cornices are especially admirable; we see such cornices far too seldom, but what excellent crowning motives they may be!

The two country clubs, the Mid-Pines at Knollwood (between Pinehurst and Southern Pines) and the Country Club of Southern Pines, are widely divergent buildings, both in purpose and in treatment. The Mid-Pines club has a hundred bedrooms and a hundred baths, besides servants' rooms. The building committee required the bedrooms to be fifteen feet square with two windows in each, at least half to face south and as many of the rest as possible to face southwest or southeast; the building to be three stories high. This resulted in a façade over 500 feet long, with one window every 7′ 6″ of the length. What a problem! That the architect was able to do so handsome a building is remarkable. Obviously, it was a question of breaking up the façade and treating it as a group of small motives rather than as one long one, and this has been admirably handled, while the plan is most excellent in the bedroom and main floors.

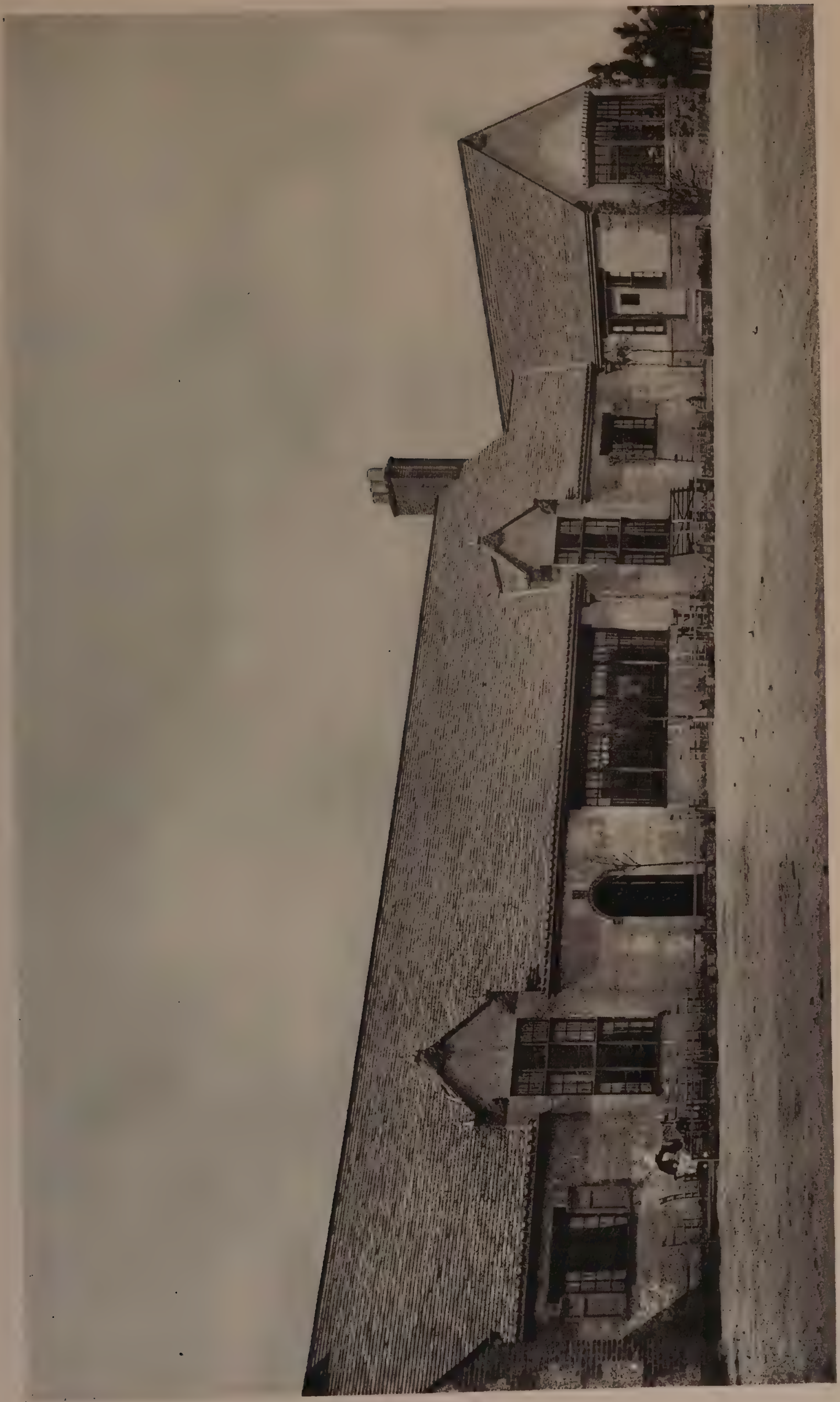
The Southern Pines Country Club is of a different type entirely. Set on a treeless, barren, sandy hilltop, it was necessary to do a building which would carry itself. And, in spite of its low cost and its bleak situation, we are inclined to be-



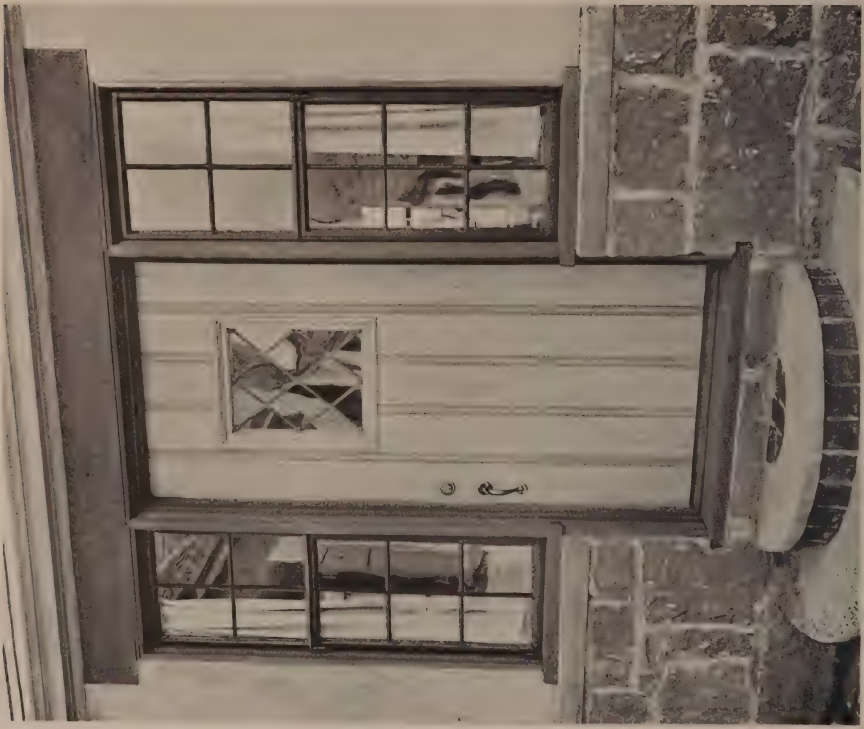
The Big Room

THE SOUTHERN PINES COUNTRY CLUB, SOUTHERN PINES, NORTH CAROLINA

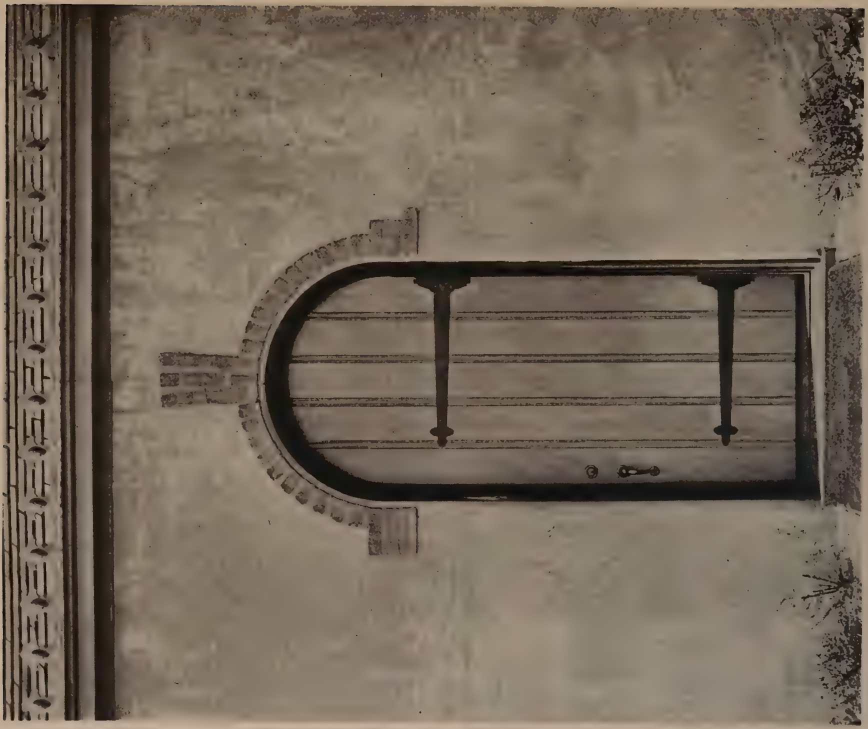
Aymar Embury II, Architect



THE SOUTHERN PINES COUNTRY CLUB, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect

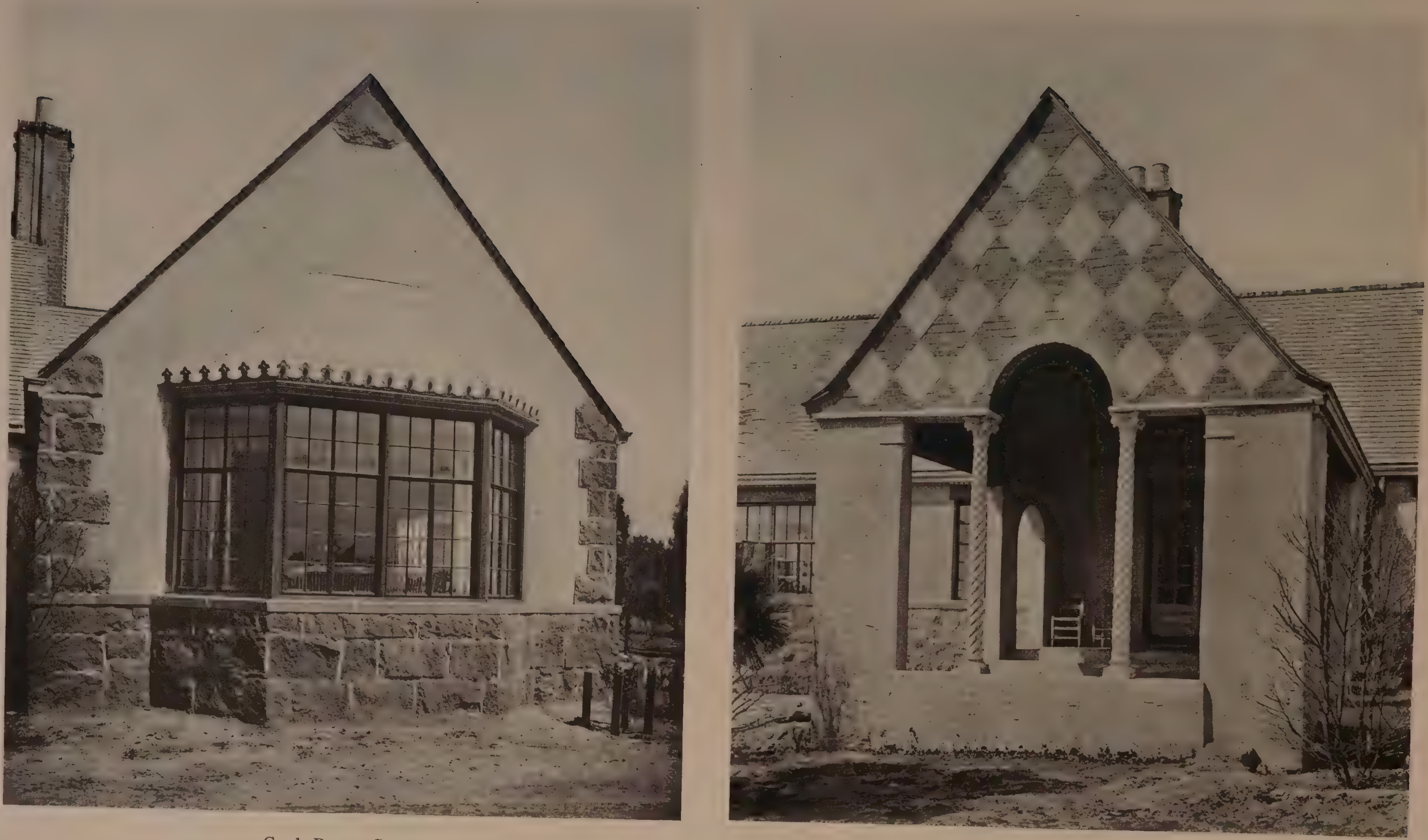


Doorway to Card Room



Doorway to the Big Room

THE SOUTHERN PINES COUNTRY CLUB, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect



Card Room Gable

Porte Cochère

THE SOUTHERN PINES COUNTRY CLUB, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury II, Architect

lieve that this is the loveliest small clubhouse in America. In reality, the building is even more charming than in the photographs, for to the stunning mass of the structure is added a lovely color scheme which gives to the club an air of joyousness which even the barren site cannot subdue. The stucco is a sandy buff color, relieved at various points by red sandstone and brick. The amusing metal cornices and chéneaux, the tin roof of the bay window and the doors are blue with a light glaze of green over them. The blinds are of a strong but quiet green, the woodwork is stained brownish gray and the roof is mottled brown, blue and gray. So daring a color scheme needed a good piece of design to carry it, and a skillful superintendent to see that just the proper values were obtained; these needs were satisfied, and we agree with Mr. Embury in thinking this his best piece of work.

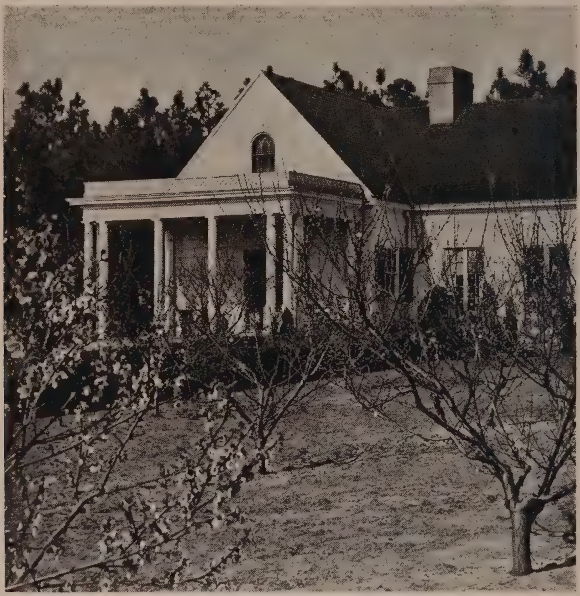
It is interesting to see what a vigorous designer can do outside what is usually considered his field. To each problem he has brought freshness of viewpoint and mastery of the essentials, not only of plan and construction, but also of aesthetic requirements. His work in the Sand Hills looks as though it belonged there, and yet each building looks what it is. These structures are neither country houses masquerading as something else, nor transplanted city buildings bewildered and forlorn in incongruous settings. There is a happy accuracy in the design of every one; none is pretentious, none misunderstood.

My dear Mr. Whitehead:

When you write your article about my work in the Sand Hills of North Carolina, I wish you would say something about the remarkable group of men who have made that desolate country into the prosperous and delightful community that it now is; who lifted it by its own bootstraps, as it were, and among whom are many of my clients, and good friends, most of them you have met and liked; such men as the late John V. Boyd, Leonard Tufts, T. A. Kelley, the Page family, Henry and Robert and Ralph and Henry, Jr., Claude Hayes, A. S. Newcomb, A. S. Creamer and S. B. Richardson—they are architects indeed, not of a few buildings of brick and pine and plaster, but of a whole region, which they have brought from hopeless poverty and squalor to prosperity and health.

Very faithfully yours,

AYMAR EMBURY II.



THE JOHN C. PUSHEE HOUSE, SOUTHERN PINES, N. C.
Aymar Embury II, Architect

ANDALUSIAN GARDENS AND PATIOS

By

Mildred Stapley and Arthur Byne

Photographs and Drawings made expressly by the Authors

PART VII

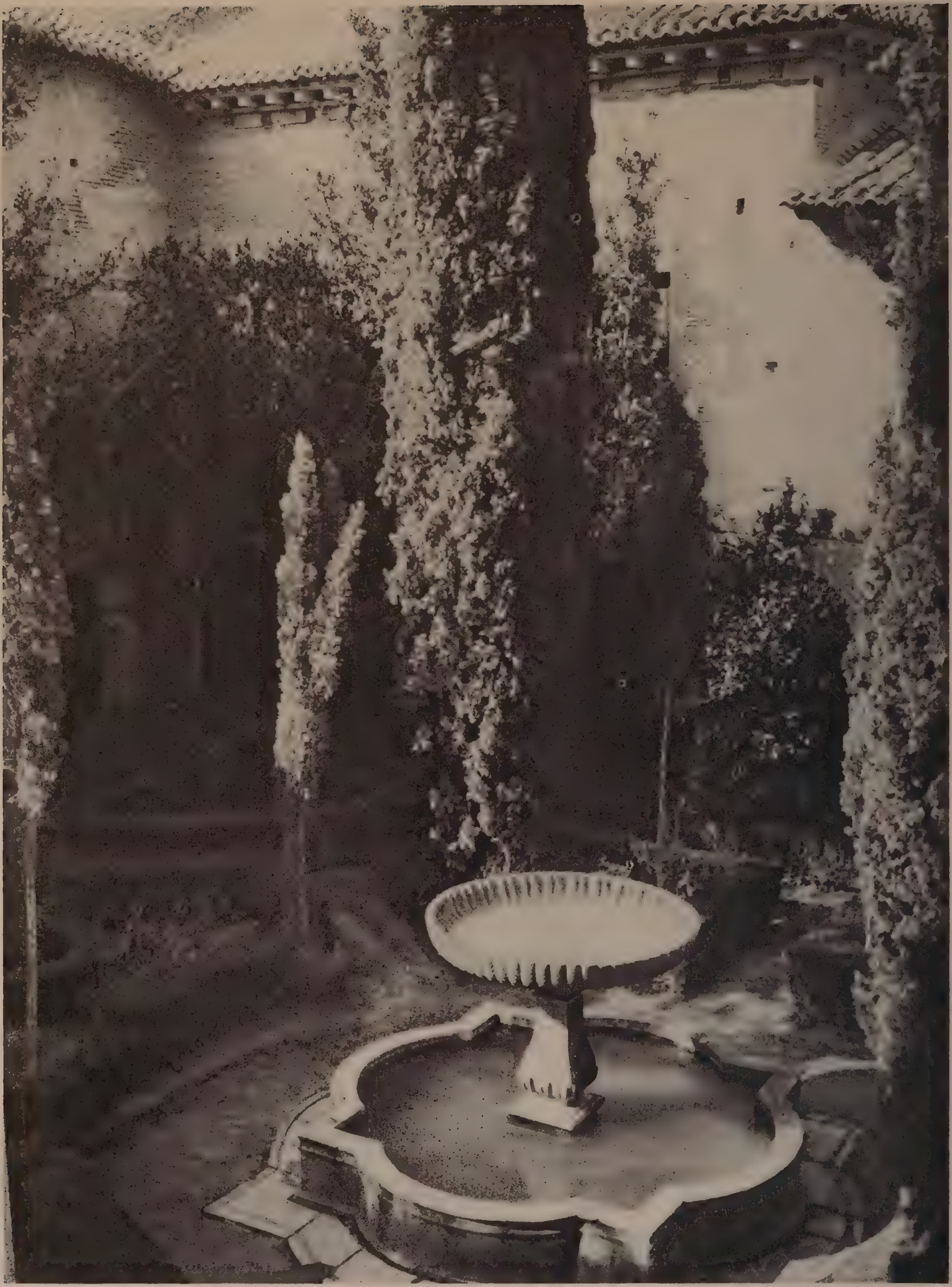
The Alhambra, Granada

THE ALHAMBRA HAVING been both fortress and palace its gardens did not pass beyond the ramparts but took the form of a series of patios within the palace precincts. It is, therefore, a hilltop, not a hillside, example—the acropolis leveled, and the sides of the mountain left wild and unterraced. The plan shows the same succession of rectangular units, some open to the sky, others ceiled, that made up the Moorish flat garden and palace. It is necessarily incomplete, for what is seen to-day is only a fraction of the original scheme.

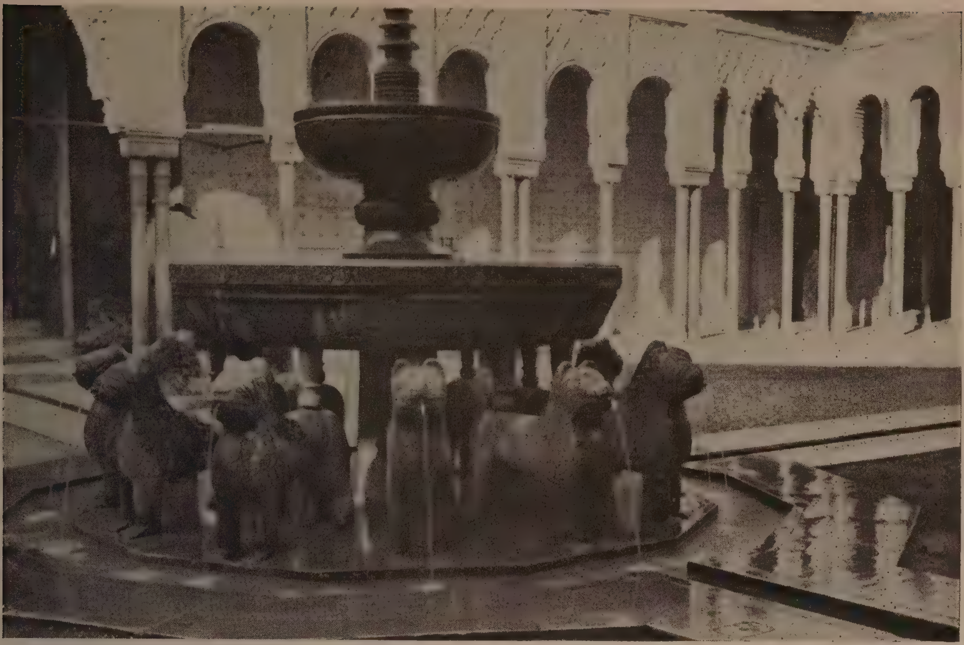
Most of the vast royal residence that fell to the Catholic Sovereigns dated from the reigns of Yusuf I and Mohammed V—the fourteenth century. Ferdinand and Isabella gave orders for its restoration and upkeep; also they made a few alterations. Their grandson, Charles V, while he rebuked the canons of Córdova for tearing out the center of the great mosque in order to install the Renaissance high altar and choir, did not hesitate to demolish a large part of the Alhambra group, structures and gardens, to make room for his never-to-be-completed Renaissance palace. His minor demolitions are less regrettable since he replaced them by something more harmonious than the Italian palace—we refer to the series of rooms and patios which were prepared for his residence pending the new construction. With these intrusions the Alhambra gardens as they stand to-day are a combination of Moorish, early Spanish interpretation of Moorish, and Spanish Renaissance—this last in the *Jardin de los Adarves* which Charles V laid out down on the ramparts, to the left of the modern entrance. Most of their *cinquecento* motifs and sculpture have disappeared, but the box hedges and the rampart walls covered with vines seem to do quite well without them.

Dominating the plan is the long Moorish patio, one hundred and twenty feet by seventy-five—*El Patio de los Arrayanes* (myrtle) or, to give it its Arab name, *de la Alberca* (pool). First to be entered, it gives the impression of a golden glow everywhere, warm yellow arcaded walls, their reflection in the pool heightened by the myriads of goldfish that dart about. Of planting, nothing more than the myrtle hedge; of embellishment, nothing but the marble pavement and the low basin at each end of the pool; this may sound *pauvre* but it must be borne in mind that such walls would make, in themselves, any enclosure beautiful. Specially graceful are the arcades at each end, supported on slender marble colonnettes with delicate capitals, that to the south surmounted by a beautiful little triforium gallery.

The only other large patio left is that of the *Leones* on opposite axes to that just described. It was laid out in 1377, and measures ninety-two feet by fifty-two. Its planting, said to have been all of dwarf orange-trees, has disappeared—nothing but gravel takes its place. As far as the garden part is concerned only the famous—the over-famous—fountain remains, along with eight shallow basins at the ends, connected by little canals



Fountain in the Patio de Daraxa, with faceted Moorish tazza and Renaissance lower basin
THE ALHAMBRA PALACE AND GARDENS, GRANADA

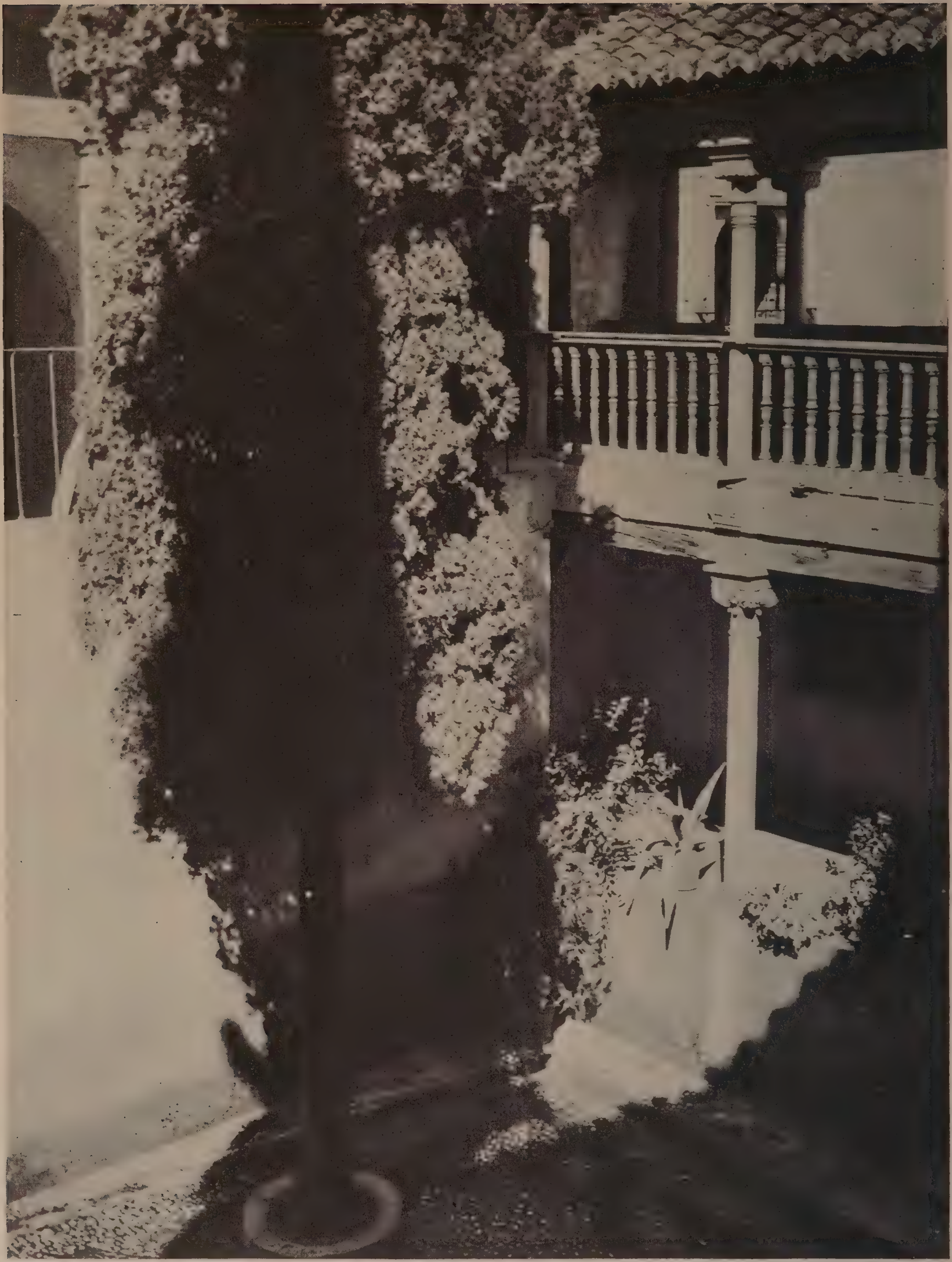


Fountain in the Court or Patio de los Leones
THE ALHAMBRA PALACE AND GARDENS, GRANADA

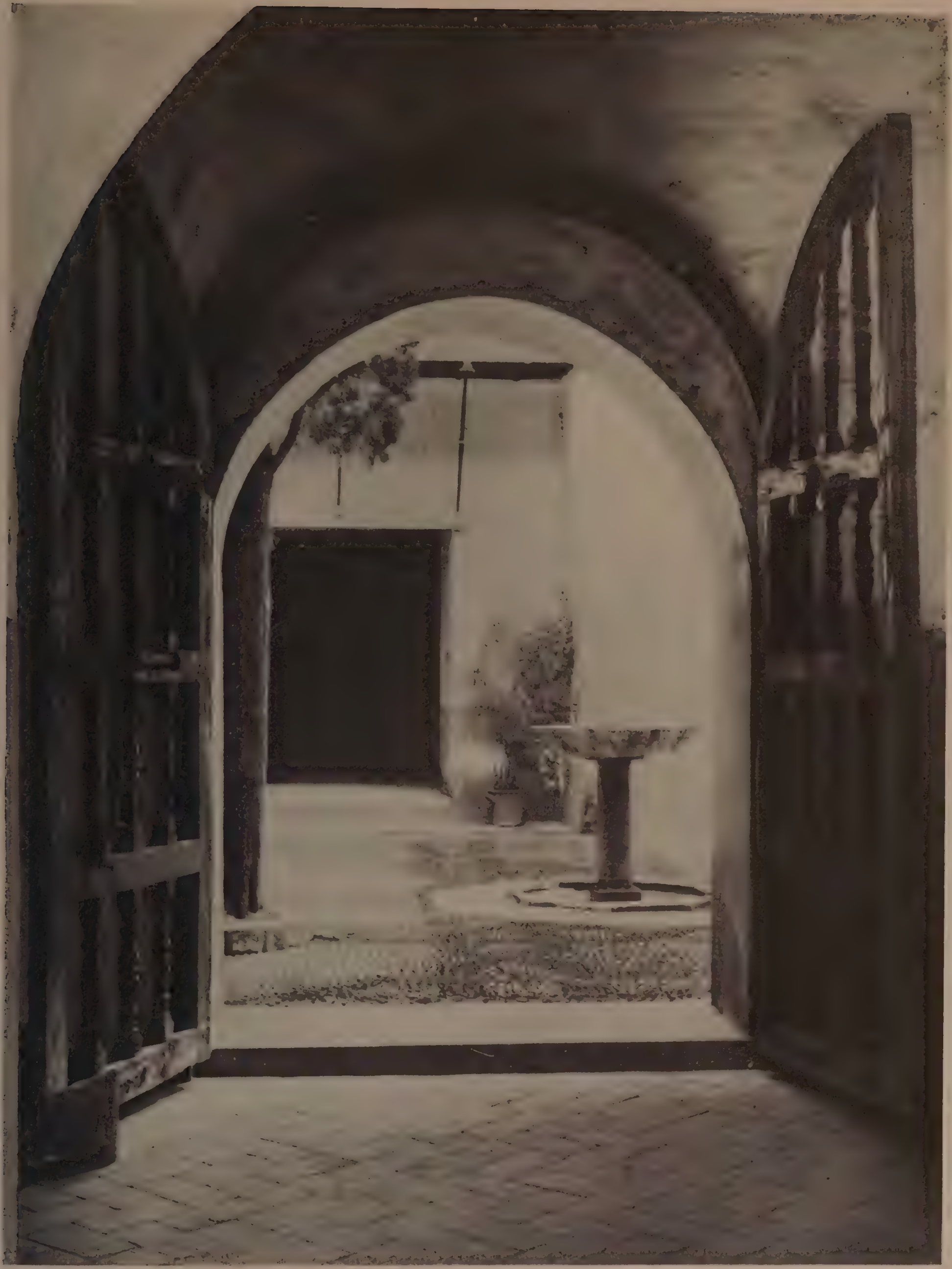
with the central overflow. The Fountain of Lions, standing out as it now does without the kindly proximity of trees or shrubs, does not seem to merit the praise generally bestowed on it. The noble beast is conventionalized even beyond heraldic recognition, and the spout protruding from his mouth hardly adds dignity. More admirable is the basin the lions support, mellowed into most beautiful color. All four sides of this patio are arcaded, making a splendid display of slender marble columns and capitals. At each end is a pavilion with a wooden dome of typical Moorish carpentry.

The two patios just described are the most genuinely oriental of the Alhambra; beautiful though they are in their way, it is rather the smaller Christian (by way of apposition) enclosures that offer the modern garden-builder greater inspiration. Among these, either remodeled or created by the destruction of Moorish portions, are the *Patio de Daraxa* and the *Patio de la Reja* which deserve special attention. In the former, dating from the time of Charles V, is a beautiful stone fountain, consisting of an upper Moorish basin brought from the Mexuar Patio and mounted on a Renaissance base. Here we see the ancient practice of scoring and faceting the edges and underside of the upper basin so that the thousand little high-lights thus created may be reflected and magnified in the pool below. Planting is entirely green—clipped box and cypress trees. Washington Irving, who had lodgings in the abandoned Alhambra, was specially fond of this spot. "Here," he wrote, "the twittering martlet, the only bird sacred and unmolested in Spain because it is believed to have plucked the thorns from Our Saviour's crown as He hung on the cross, builds his nest and breaks the silence of these sequestered courts which were made for oriental enjoyment."

The other patio buried in the heart of the building is that of the Reja, on the north side; very diminutive, built in 1654. Its name refers to a window grille through which the imprisoned Jane the Mad (*Juana la Loca*) is said to have looked out during her enforced residence

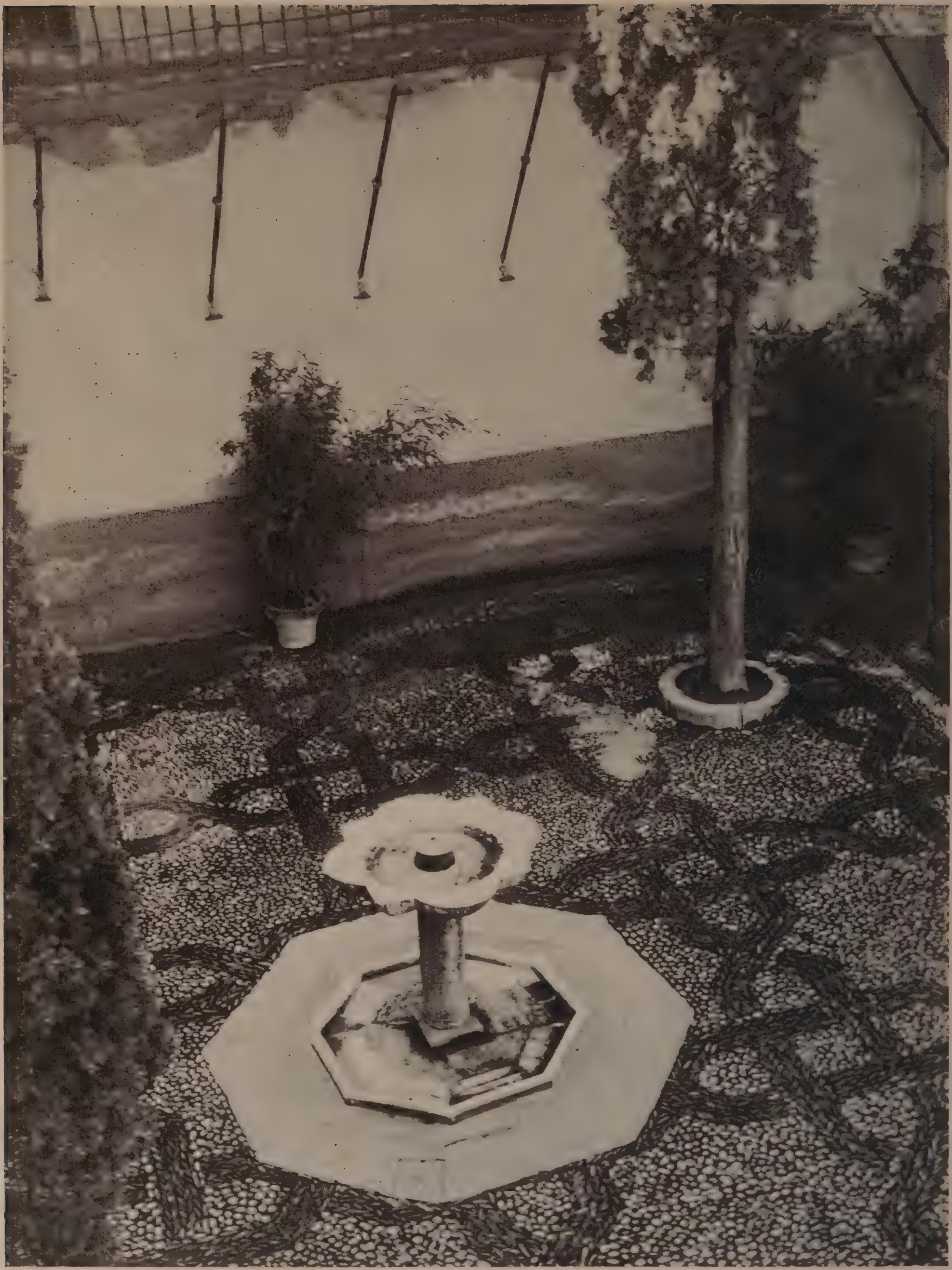


Upper and lower galleries along the north side of the Patio de la Reja
THE ALHAMBRA PALACE AND GARDENS, GRANADA

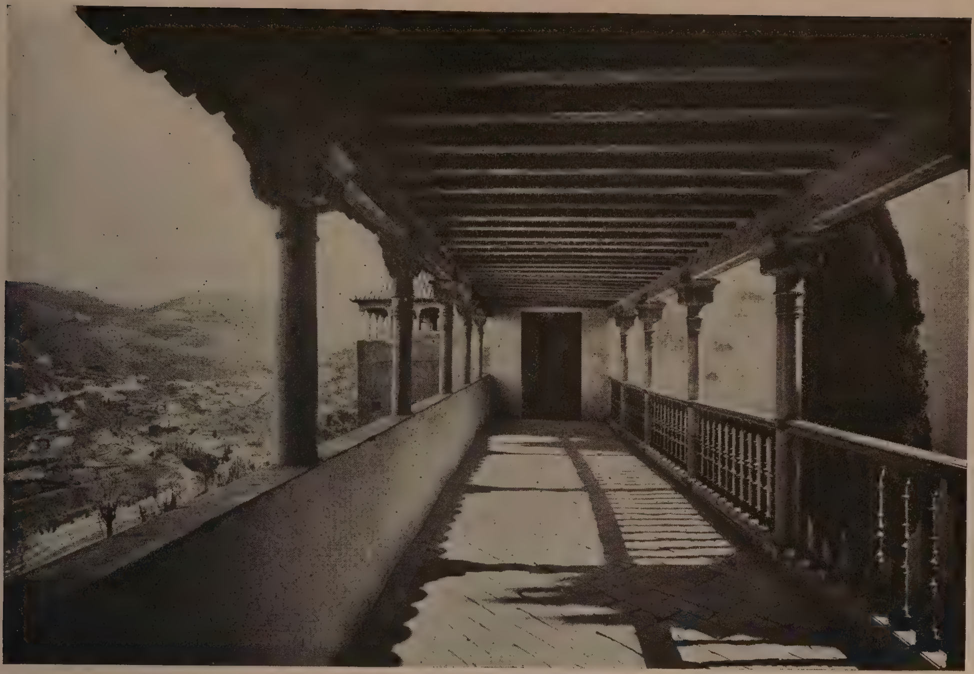


The Architectural Record *June,* 1924

Lower Entrance to the Patio de la Reja (or of Joan the Mad), with typical wooden spindle doors
THE ALHAMBRA PALACE AND GARDENS, GRANADA



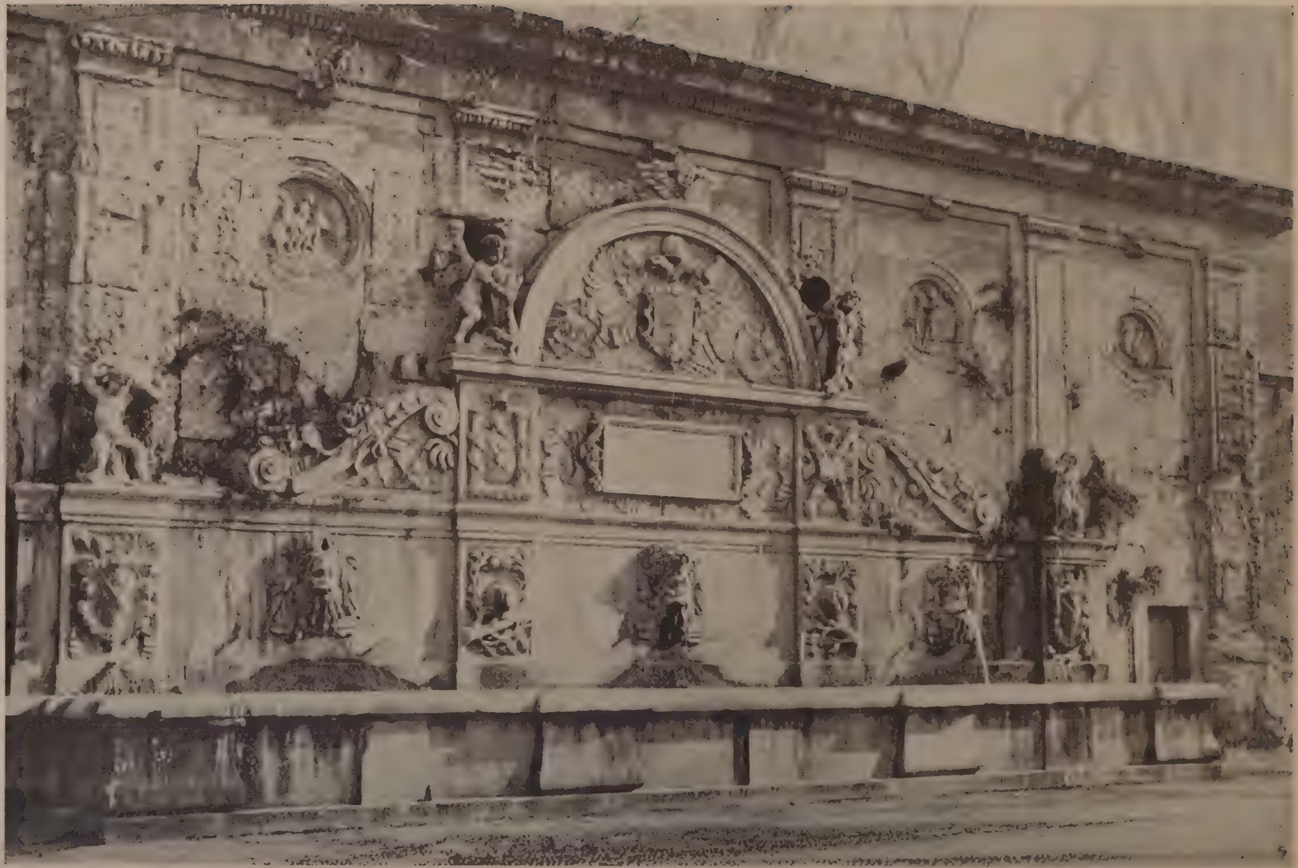
Pavement of the Patio de la Reja seen from an upper gallery
THE ALHAMBRA PALACE AND GARDENS, GRANADA



Upper gallery commanding a little garden on one side and the city on the other
THE ALHAMBRA PALACE AND GARDENS, GRANADA

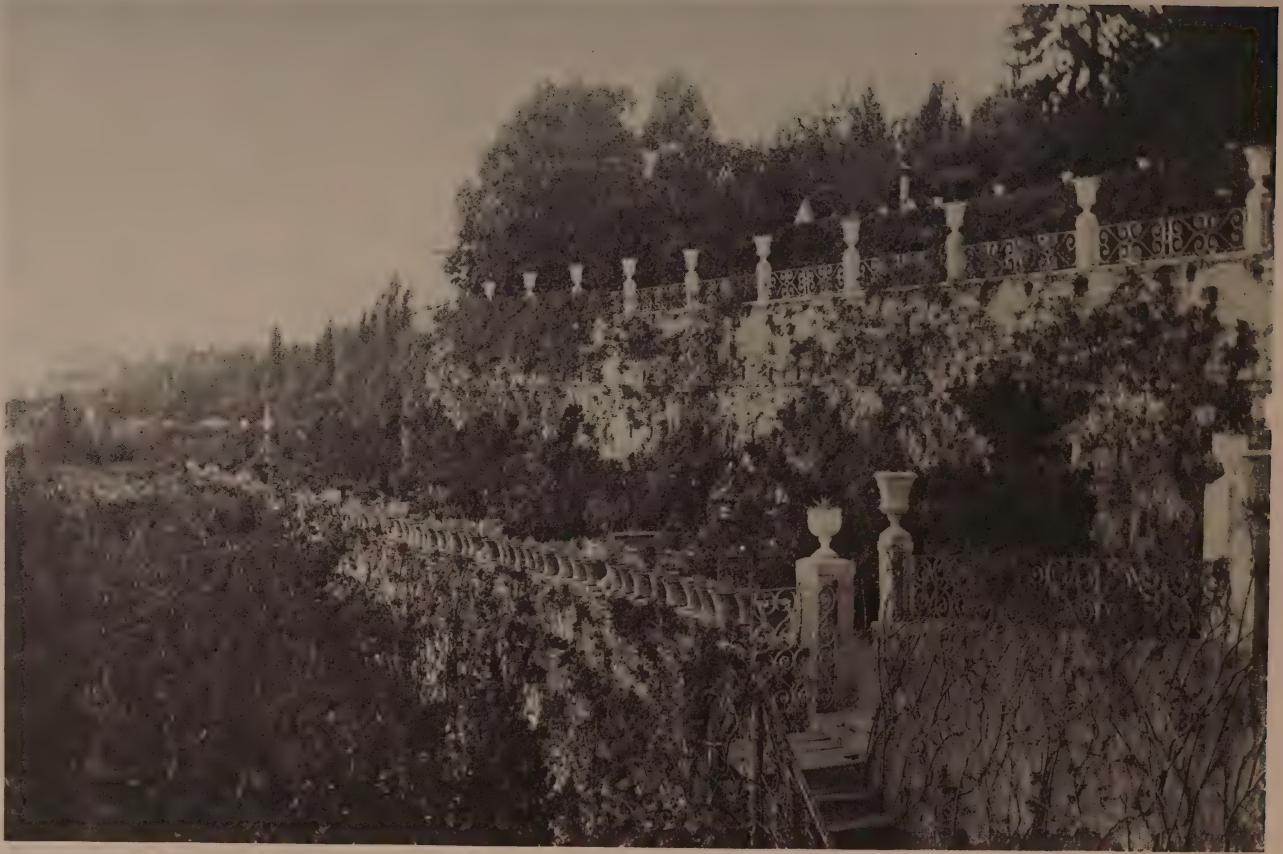
in the Alhambra. The pavement of patterned stone is specially beautiful. In the corners are circles of earth from which rise lofty cypresses; additional green is supplied by potted bamboo plants. Off to one side and thus placed in order to be visible from the adjacent patios, is the marble fountain. Further interest is supplied by the wooden spindled gates which connect with the ground-floor chambers of the palace. These gates are a very Spanish feature —an economical interpretation of forged iron and found in gardens and in the poorer churches. Enclosing the north side of this little patio and at second-story level is an open gallery commanding a sweeping view over the Albaicin Hill. For its construction, Moorish columns and capitals were brought from demolished courts. Spaniards never missed an opportunity for introducing this sort of promenade gallery, attractive in itself and open to both the garden and the distant landscape.

Of the Alhambra palace we say nothing. As a Moorish monument in a European country it is interesting and even beautiful, but the majority of Europeans (we use the word in reference to race as opposed to Asiatics) feel no sympathy with the much cusped arches, the never-ending wainscots of polychrome tile all in the prescribed Mohammedan patterns of interlacings and arabesques, and the highly colored plasterwork of the walls repeating these same interminable geometric designs. Somehow it does not appeal to our more sober northern taste. Its ready adaptability to café and dance-hall decoration puts us who are essentially domestic by instinct out of sorts with it. It represents the artistic decadence of the race that built it. Had the Christian régime in Córdova and Seville, which were won two and a half centuries before Granada, left us a single untampered relic of the earlier Moorish period when azulejos were used with restraint and yesería was probably not painted at all, we might feel more in harmony with it.



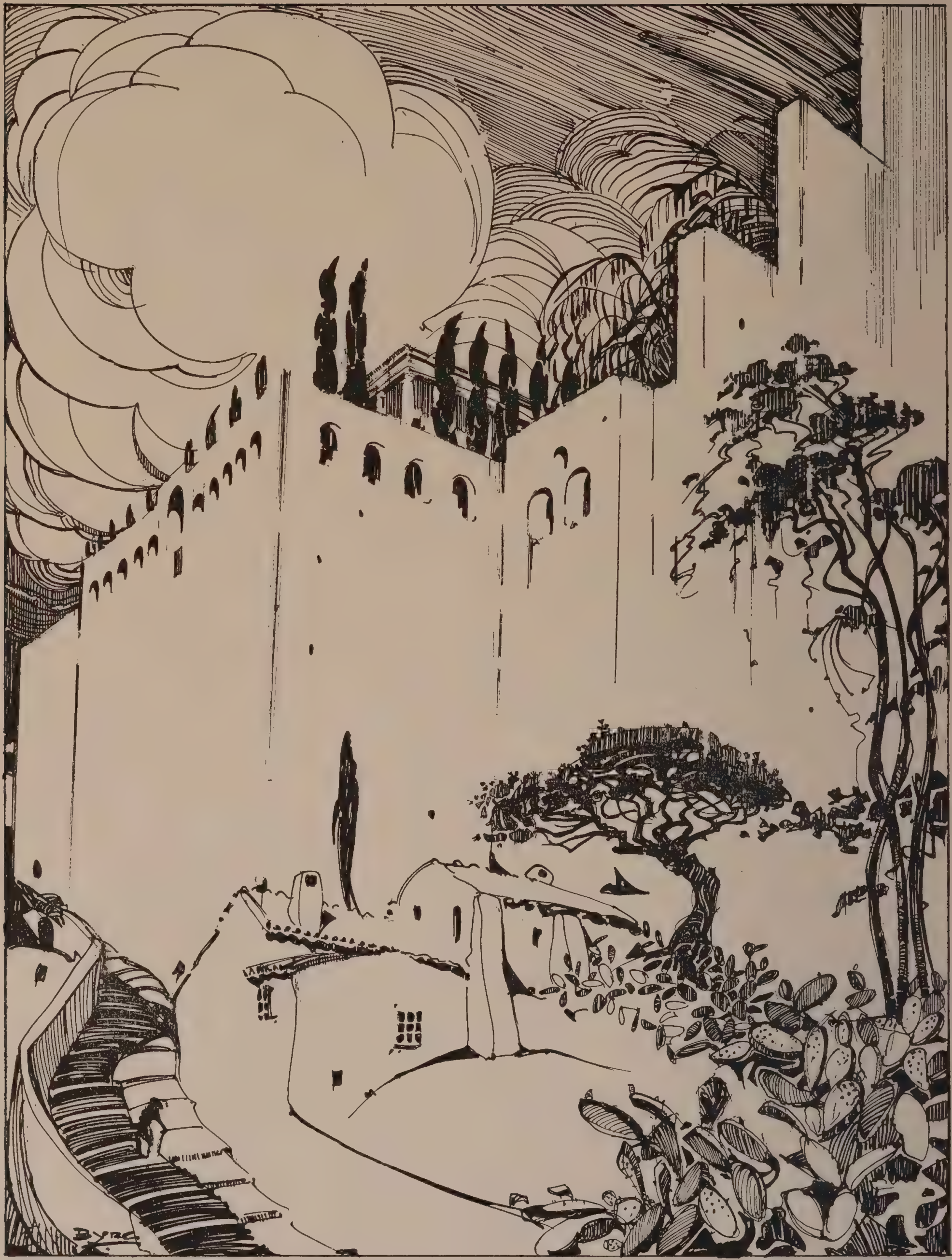
The Architectural Record **June**, 1924

Fountain of Charles V Designed by the Italian-trained architect Machuca
THE ALHAMBRA PARK, OR ALAMEDA, GRANADA



The Architectural Record June, 1924

CAMPO DE LOS MARTIRES, GRANADA. A SERIES OF WALLED TERRACES



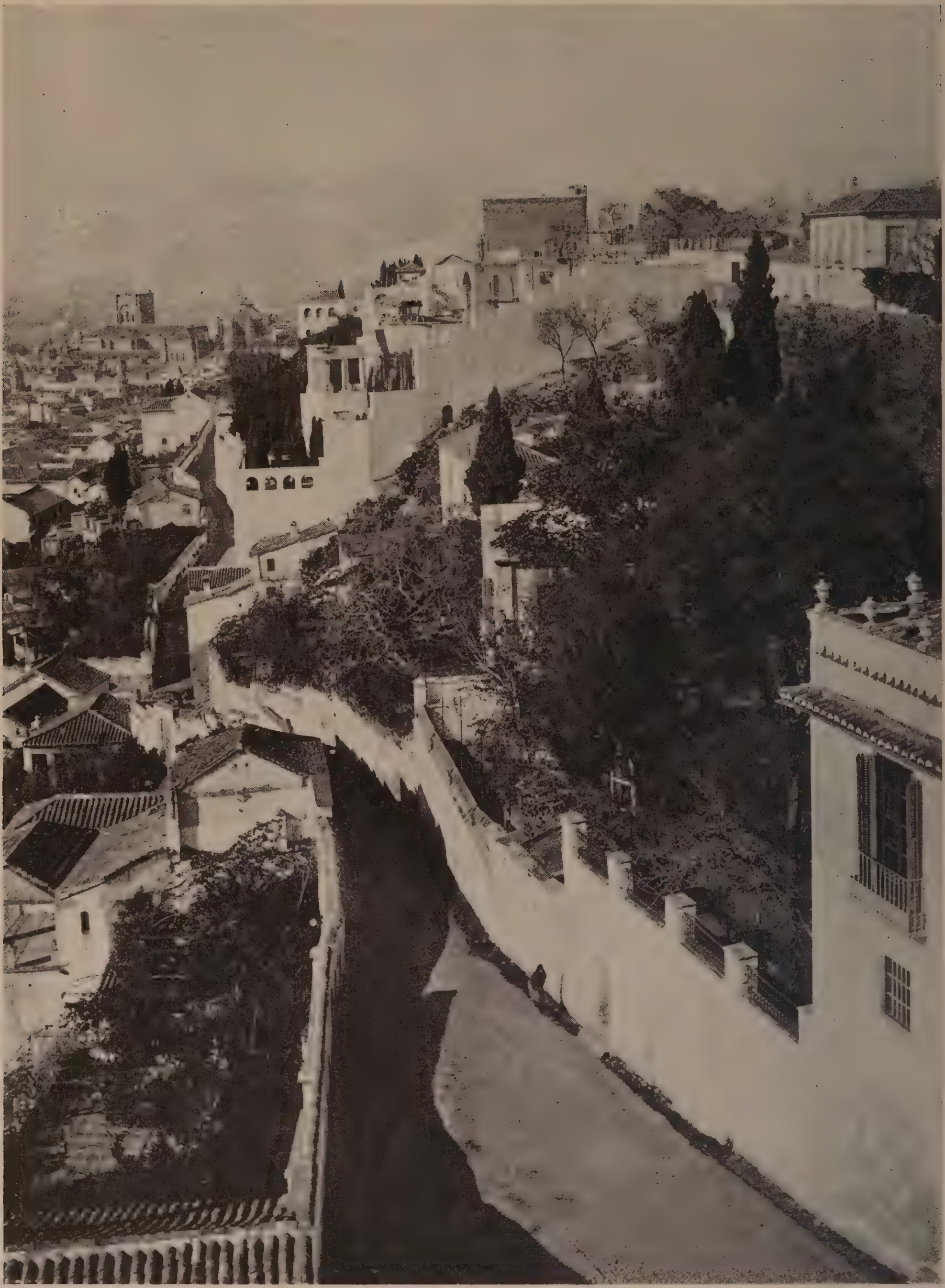
THE ACOSTA GARDEN, A STUDY IN RETAINING WALLS

The Acosta Garden, Granada

We are fortunate in being able to illustrate one new Granada garden, not only for its beauty but also because it shows how happily the old Andalusian type may be combined with certain features of European gardens in general. It is the creation of the painter, Don José Rodriguez Acosta. Admiration of antique sculpture has led Señor Acosta to study how it could best be introduced into the typical local setting. He chose his site on the precipitous southern slope of the Monte Mauror, close to the Alhambra. This was the ancient *Campo de los Martires,* legend making it the scene of early Christian persecutions, and, later, of the dungeons where were thrown at night the Christian captives who worked on the Alhambra.

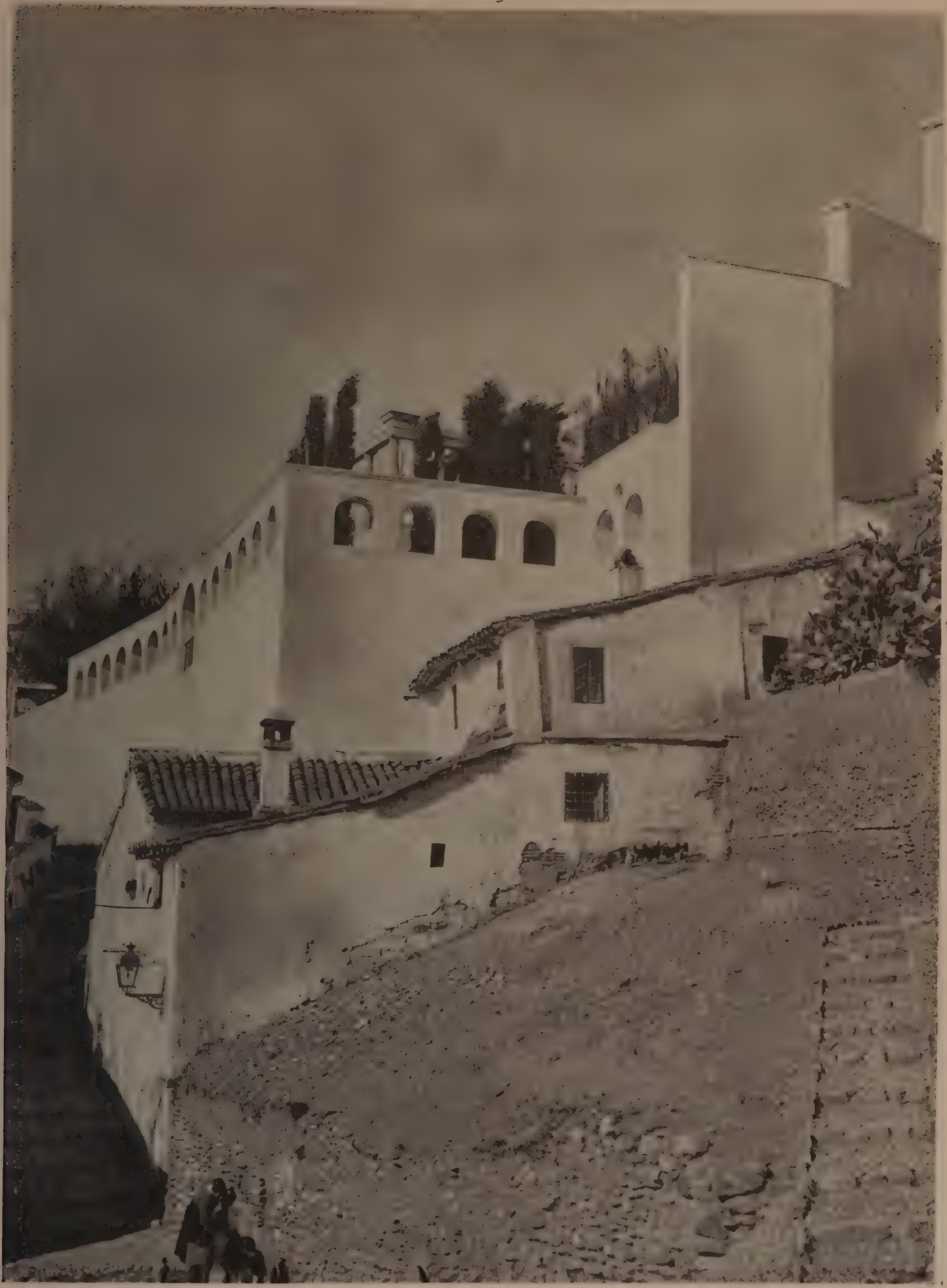
Structurally the garden is Andalusian. Great stepped retaining walls follow down the hillside, garden courts are enclosed by arcaded walls similar to those already described in the Generalife, and parts of the garden lie in the embrace of the house itself, as at the Alhambra; but all this is much more architectural than in the prototypes, displaying, indeed, an extraordinary appreciation of ancient Roman building principles. Andalusian tradition is departed from by the introduction of garden sculpture, a columnar exedra, and a general use of the orders. There are no polychrome tiles and in truth their introduction would seem trivial in the monumental scale of things. The planting is wholly green, cypress and box. Water is not running and rippling in the more Spanish fashion but lies in quiet pools, and the only color these reflect besides white and green is the deep blue of the southern sky. As this garden is still unfinished it is somewhat unfair to the owner to illustrate it; at the same time it is too promising and too inspiring to be omitted.

Further along this same southern slope is a villa or *Carmen* with a fine terraced garden, known as the *Carmen de los Martires.* It is a mid-Victorian interpretation of Andalusian, most interesting for its orange terraces and the use of potted plants along the parapets. In recent years it has become quite overgrown and formless, but many beautiful little spots can still be found.

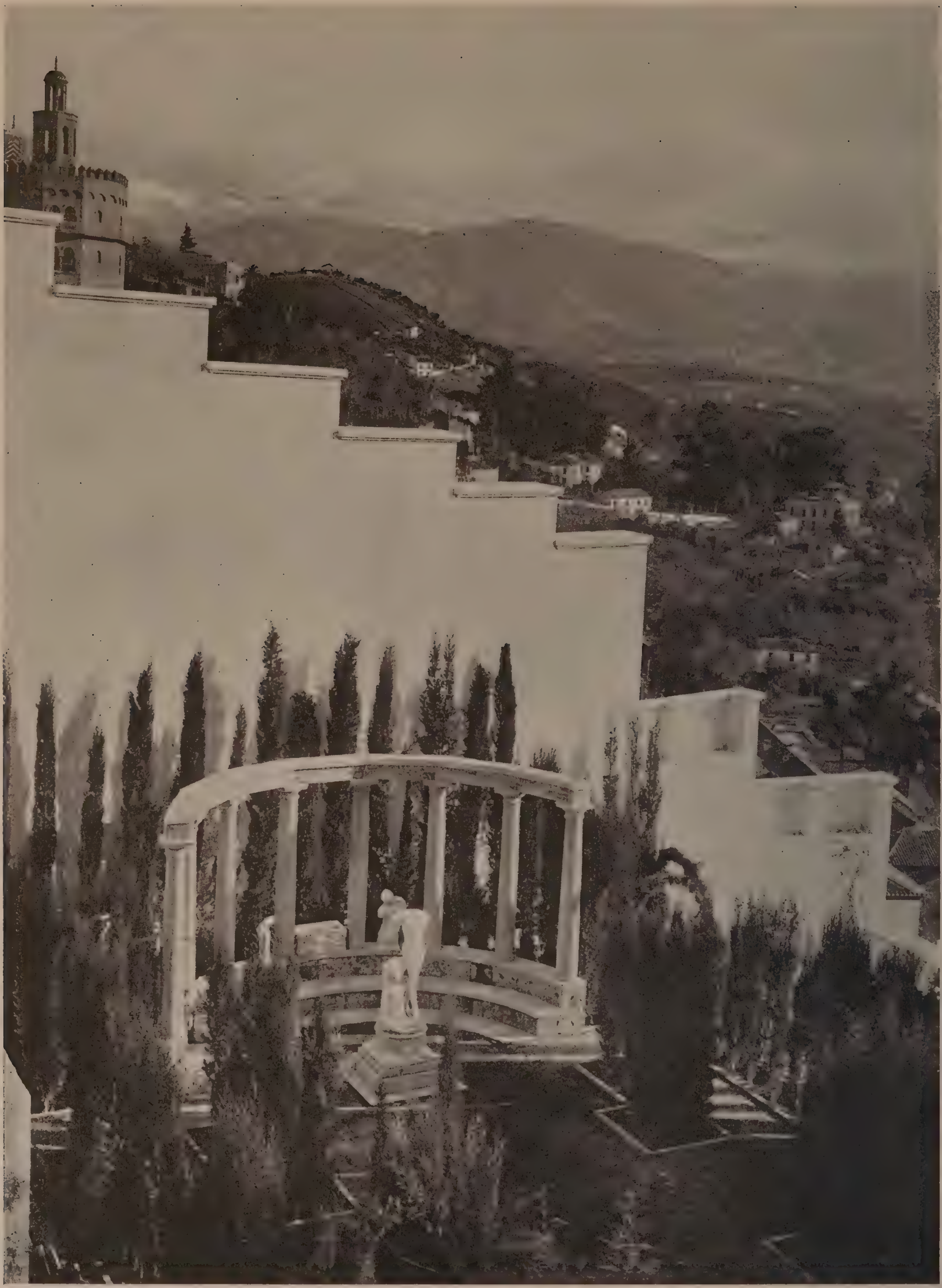


The Architectural Record June, 1924

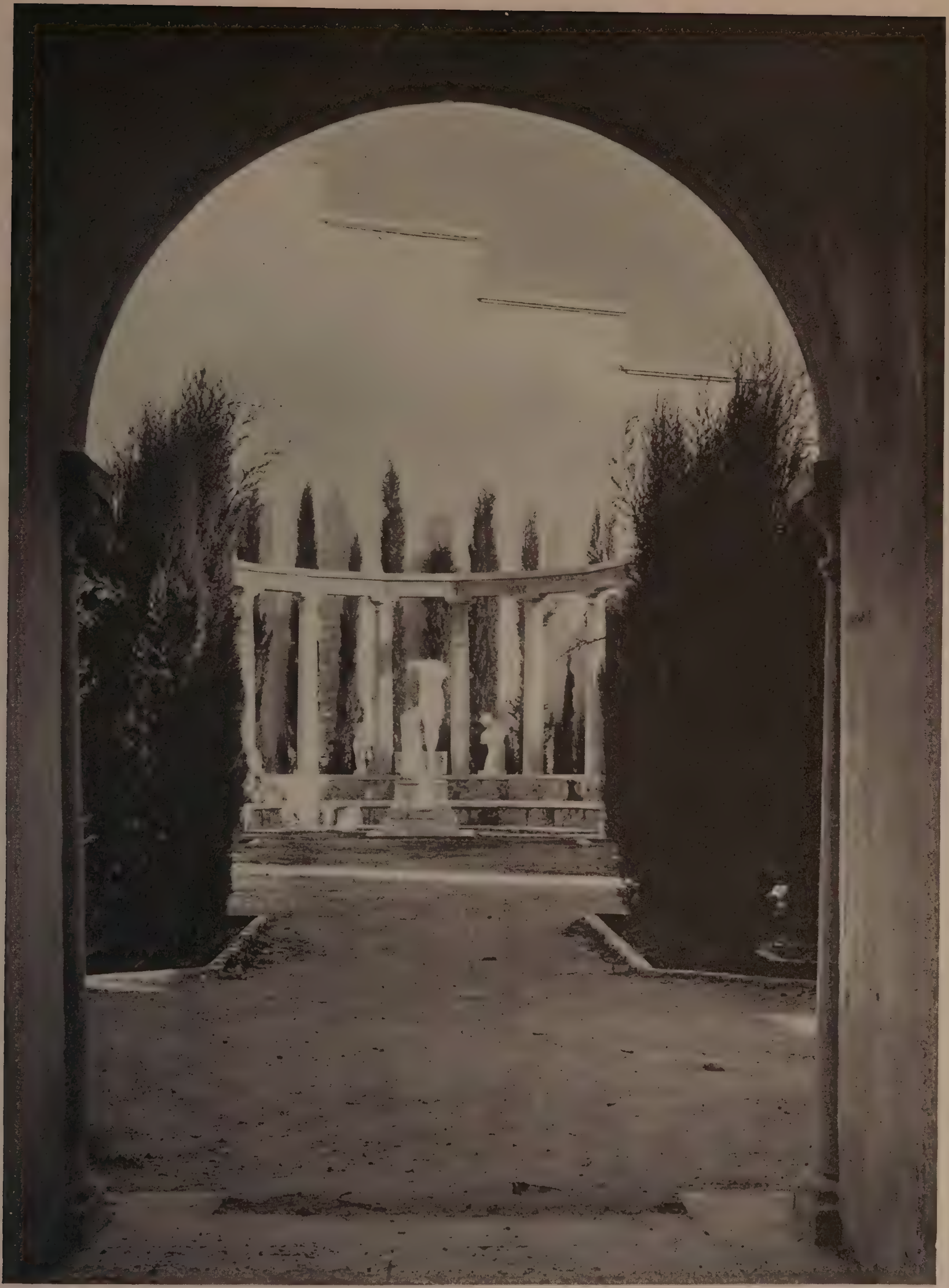
View from the Street of the Massive Wall Enclosing the Garden of Don José Acosta on the Slopes of Monte Mauror, Granada



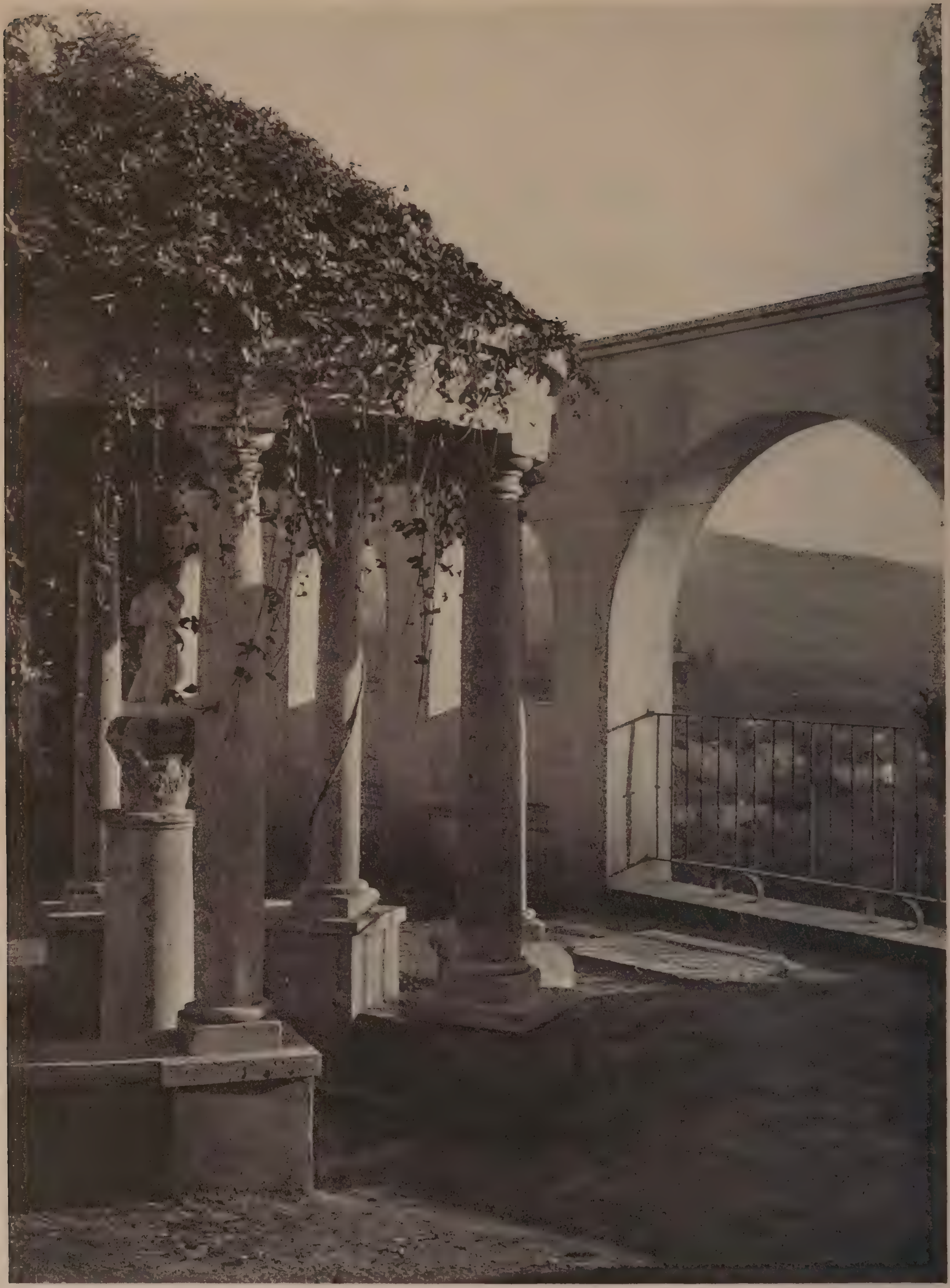
The Arcade Wall of the Acosta Garden Seen from the Street



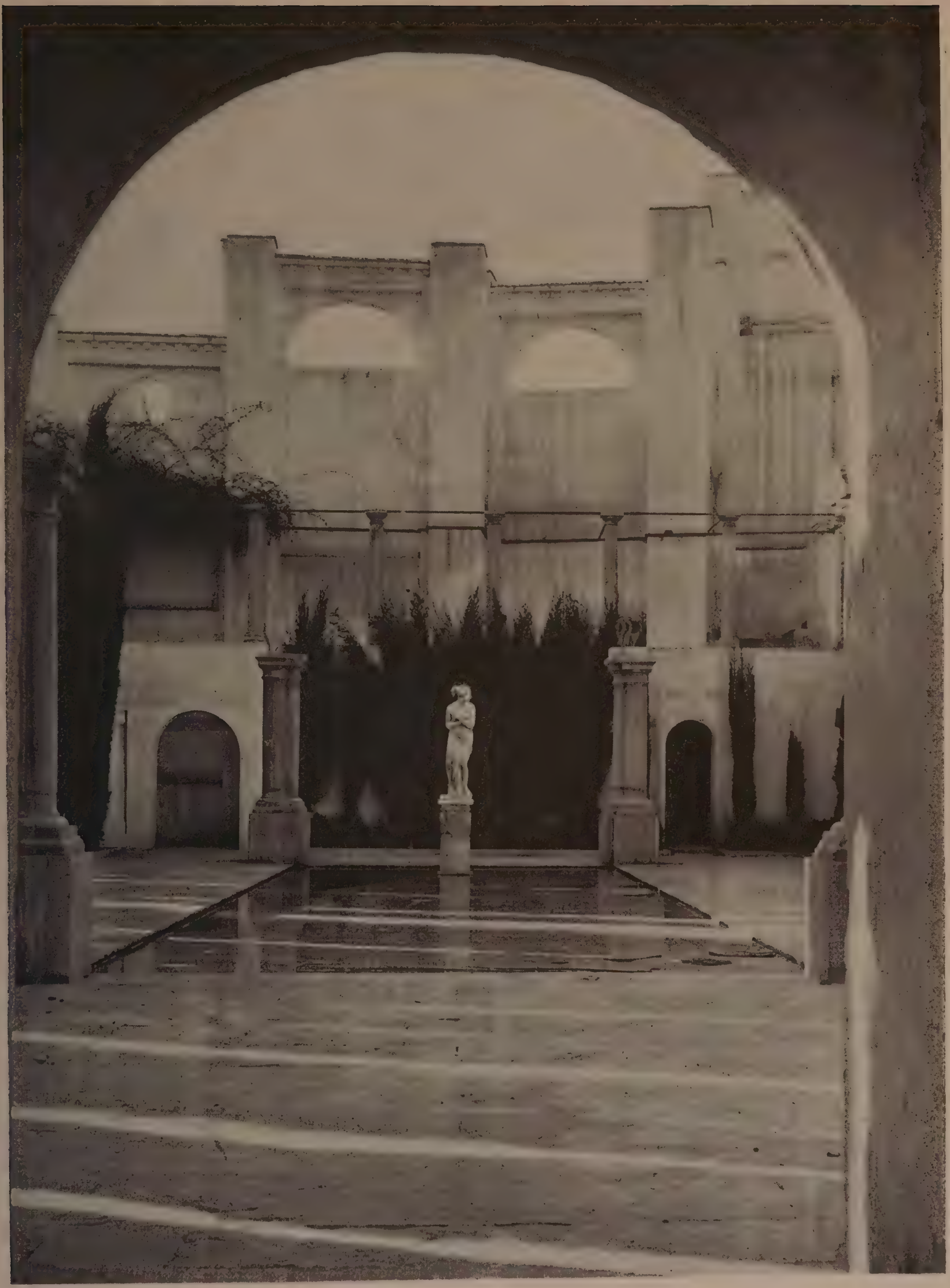
The Acosta Garden. The Stepped Wall and the Sierra Nevada Beyond



The Acosta Garden Departs from the Andalusian Tradition by Introducing Classic Accessories



The Acosta Garden. Temple and Archway Overlooking Granada



Pool in the Acosta Garden
The lofty wall is perforated by arches to diminish the heaviness

LOUIS H. SULLIVAN

(1856-1924)

LOUIS H. SULLIVAN

(1856-1924)

Louis H. Sullivan passed away quietly on Monday, April 14, 1924, after a week's illness, of heart failure. As far as the material world is concerned, he ceased to exist some fifteen years ago. The last years of his life were spent in writing and in executing small commissions for appreciative clients.

His article on the Tribune competition, which appeared in the RECORD, expressed his creed in words which have stirred the souls of dreamers through the ages. "The craving for beauty," said Sullivan, "is imbued with romance; with that high romance, which is the essence, the vital impulse, that inheres in all the great works of man in all places and all times, that vibrates in his loftiest thoughts, his heroic deeds, his otherwise inexplicable sacrifices, and which forms the halo of his great compassions, and of the tragedy within the depths of his sorrows. So deeply seated, so persistent, so perennial in the heart of humanity is this ineffable presence that, suppressed in us, we decay and die. For man is not born to trouble as the sparks fly upward; he is born to hope and to achieve."

For the past two years Sullivan devoted himself almost entirely to writing. "The Autobiography of an Idea" appeared serially in *The Journal* of the American Institute of Architects, and has only just been published in book form. In addition to this "A System of Architectural Ornament," containing a group of exquisite drawings showing the evolution of that inimitable Sullivanesque ornament, was recently completed, proofs of which were shown to him on his deathbed. Thus, the Ornament and the Life of Sullivan have been left to us as a record for all time.

He lived long enough to see most of his buildings demolished or altered by others. Buildings are for a little while, but the idea remains forever.

In the Museé Des Arts Decoratifs, in Paris, there is a full size plaster cast of his doorway to the famous Getty Tomb. This doorway found its way to Paris as an exhibit in 1900, and was placed in the Museum to form a feature of the permanent collection of the world's works of decorative art. The French were appreciative of Sullivan's genius as far back as the Columbian Exposition, when the medal of honor for the best building at the "Great World's Fair" was awarded the Transportation Building. In Bannister Fletcher's History of Architecture is given a reproduction of the Schiller Building, now known as the Garrick Theatre, Chicago, as an example of American skyscraper architecture.

These few tokens of appreciation, coming as they do from unbiased architectural opinion, show the high place in which the works of Sullivan were held outside of America.

Sullivan's battle through life was a continuous struggle against the *ideé fixe.* He learned too often that the world is organized to knock down the man who lifts his head above the multitude, and yet his great courage and determination, backed by a tremendous brain and ability, which we call genius, kept forever rising again to carry on to the very end.

His remarks on Saarinen's skyscraper design prophesied "a time to come, and not so far away, when the wretched and the yearning, the sordid and the fierce, shall escape the bondage and the mania of fixed ideas."

Mr. Sullivan was born in Boston, September 3, 1856, and came to Chicago in 1880. He was buried in Graceland Cemetery, about a stone's throw from the Getty Tomb.

A. N. REBORI.

The LOW-RENTAL APARTMENT —AN ECONOMIC FALLACY—

By

Frank Chouteau Brown

PART II

Last month we were concerned principally with analyzing the newest attempt to solve the economic problem of low-rental housing accommodations in New York City. In the course of our investigations it became clear that it had only been possible to make this attempt under so exceptional a financial basis as was made possible by the large cash resources at the disposal of the Metropolitan Life Insurance Company. We are forced to the conclusion that, in showing this case to be possible under certain conditions, it has been proved impossible upon any ordinary investment or realty improvement basis.

While the company concerned expects to receive a net six per cent return on the money invested, and probably two to three per cent additional for amortization, they have shown conclusively that, without an amount of money on hand so large as to be quite beyond the bounds of probability on the part of any individual investor or real estate speculator, the scheme would not possibly have worked out successfully. If it had not been for the "tax exemption" law the present financial basis of return also would not have been possible.

This particular venture has also a great advantage in having been developed successfully against the uncertain conditions prevailing in the building industry over the last two or three years, aided by the exceptionally intelligent coöperation of all the individual contractors and others concerned, animated in large part by their altruistic interests.

New York, as well as other American cities, has seen previous experiments along these same lines, on a smaller scale. The principal difference is that they were all undertaken and carried out at a time when the costs of building and labor were not nearly so high and uncertain as is the case today. And as our investigations have demonstrated that present building prices cannot get much, if any, lower than they are now, we can only make useful comparison with these earlier experiments by allowing for the economic differences in the building industry existing then and now.

It is, of course, neither scientific nor absolutely exact, but, given the date of construction, there are few experienced in building but are capable of making a shrewd enough guess at the variability of cost, and its probable relation to the building costs of today. We already have comprehended pretty well the causes for variation in the past, and there exist some fairly exact tabulations of the factors of this cost as they have varied in different localities; but of the immediate future, we are not so sure. During the construction of a building operation of any substantial size today, we may suddenly discover that a radically different set of conditions is governing progress and costs. It is this uncertainty that is at the root of much of the expense of building under contract today.

But we are at the present moment concerned with the problem of building small apartments available for rental at a low cost to the needy and lower salaried American worker in our larger cities. We will also assume that we are still to be concerned with buildings to be erected on city property of some considerable value, for the problem opens out along different lines if we move its location to suburban or lower cost land areas. Therefore let us return to the definite consideration of the plan of the apartment similar in general conditions to those illustrated last month, especially the use of such a plan in a building aggregating a number of these dwelling units, constructed on city land of considerable realty value.

There are a few general considerations to which we might advantageously give some thought. The rental basis is largely governed by the cost per room; that is, a three-room apartment will bring in 50 per cent more than a two-room, and a four-room about double. As a matter of fact, there is a variation in even this factor, the two-room generally affording a proportionately larger rental, and the four-room a proportionately smaller rental, per room. The reasons are obvious. If the bath is only used by two rooms, it costs twice as much per room to include it, and the same amount of hallway and staircase space is required to reach the two-room apartment as is necessary for the four-room apartment.

Again as a practical matter, a family in a two-room apartment, without children, is probably better able to pay more; and the total rental of the two rooms comes to a much smaller proportion of the probable income of the occupants than is the case of a four-room apartment, with a larger family and more expense of living—while from the sociological point of view, it is undoubtedly more worth while to help the larger rather than the smaller family unit, in any structure of this kind.

As to the plan itself. Granting the necessity of a small number of rooms, the pressure that naturally follows on their use is increasingly greater the smaller the number involved. The bathroom is not generally included as a room in these enumerations, yet it occupies space that is valuable and is a considerable item of expense, both in the construction and the maintenance of the property. The area of a full size bath, containing three fixtures of the usual type, can hardly be less than 35 square feet, while it needs only 100 square feet to make a legally acceptable sleeping room.

Various expedients are employed to save this space. Sometimes a small square tub is used, recessed at one end of the space, and a toilet seat at the other, occupying only about 22 square feet, leaving the kitchen sink to be used as a lavatory. Sometimes a shower is all that is provided for body washing purposes, outside the kitchen sink and laundry tray unit that is customary. Sometimes the shower is also omitted, leaving only a toilet in the smallest possible space, about 15 square feet, and the kitchen sink and tray for the apartment's entire plumbing facilities. In the lowest rental type of two-room apartment this is often all that can be managed. And from here the steps upward are gradual, and often correspond with the increase in number of rooms and the rental price of the apartment. Three rooms has a shower and toilet compartment in the lower priced suites, and a bath in connection with three rooms easily commands a somewhat higher total rental than is the case with the simpler and less costly arrangement.

The four-room apartment again will generally be found to have a full three-piece bathroom, even though the floor space may still be restricted to the minimum area. Of course, where there is a general policy toward the omission of bathroom facilities in the building, showers and tubs for the general use of the tenants are always installed, either in some central point upon the basement or first floors, or, less usually, off the central hall on each floor or staircase landing.

The other possible simplification can only be in the space required for cooking purposes. In the two-room suite, it is of course necessary to combine the kitchen with the dining space, leaving the same room to be used also as living room, or the living and sleeping rooms may be combined, according to the individual preferences of the occupants. In the planning, it is possible to so arrange matters that the tenants can use the apartment in either way they prefer.

The three-room apartment can also be so planned that the tenants can use the kitchen either as a kitchen and living and dining room—when a larger area should be set aside for these combined purposes—or for cooking only, a second room being intended for living and dining, leaving only one room available for bedroom.

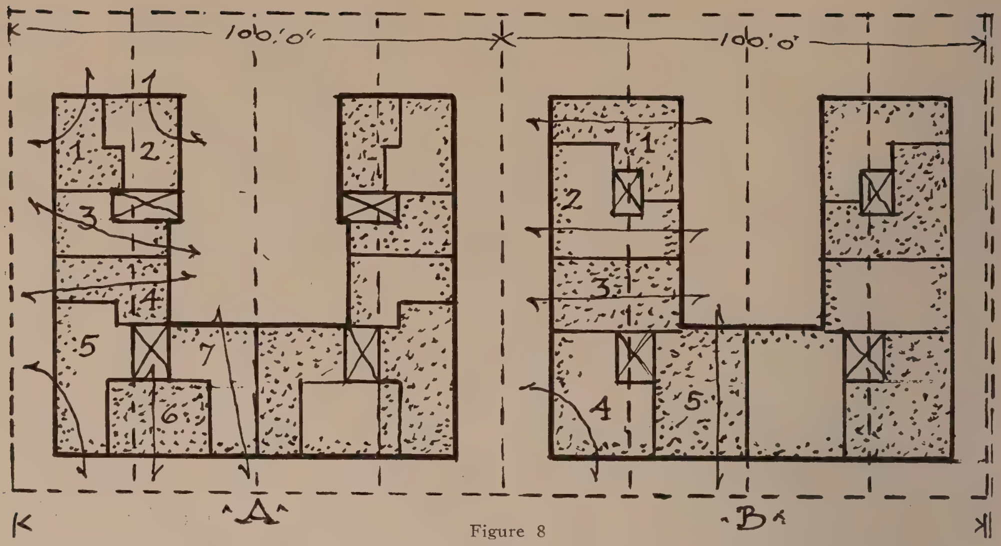


Figure 8

Key Plans Illustrating "Cross Ventilation" of Apartments of the Typical U-shape "Open Court" Plan

Of course, this does not preclude using the living room at night for sleeping, by furnishing it with a cot bed, but it is generally considered as preferable to inculcate habits of living in a room separate from that used for sleeping, so that social considerations generally point toward the larger kitchen as preferable for both cooking and eating purposes in low rental structures. This also means that entrance from the hall to the apartment must be made through this room, and consequently it becomes more difficult to keep the halls and stairways free from the smells and odors of cooking. This is one argument, and a fairly logical one, for the "Open Stair" type of plan.

With the four-room suite the same considerations have still to be borne in mind. In the plan shown last month, of course, the Pullman dining alcove was a new way of separating the floor space, without incurring large waste area. In these days, when the kitchenette has come to be a generally accepted institution, and the Pullman nook or breakfast recess has shown a similar tendency, we may be inclined to wonder what influence both will have on the development of the apartment plan. It may be considerable, but it will be upon a different type of plan than the one that we are now specially considering, and for the following reasons: First, the kitchenette is now limited, by law, in many cities, and the average minimum of area is between 45 and 50 square feet, generally with a minimum width of six feet, making an average workable size of perhaps six by eight feet. The breakfast nook is limited only by its practical considerations. With a table 30 inches wide the alcove should be about 5 ft. 6 in. The length is a more variable figure, but for four persons it should be at least 6 ft., making a total area of 33 ft. Added to the area of the kitchenette this makes a total of only 80 ft.; but, with so small a kitchen, it will be found difficult to use one side to open out on this table space, so that, actually, the two will have to total very nearly 100 ft. of area. This is practically the size of a full room—a medium size kitchen, in fact—and as the two spaces separately could not be utilized for any other purpose because of their size, if combined without fixed table and benches (additional finish expense in constructing the building, too, by the way) the area is better available for more mixed and convenient use by the tenant at his own discretion.

There is another factor that should be mentioned; the most economical floor arrangement is secured by the elimination

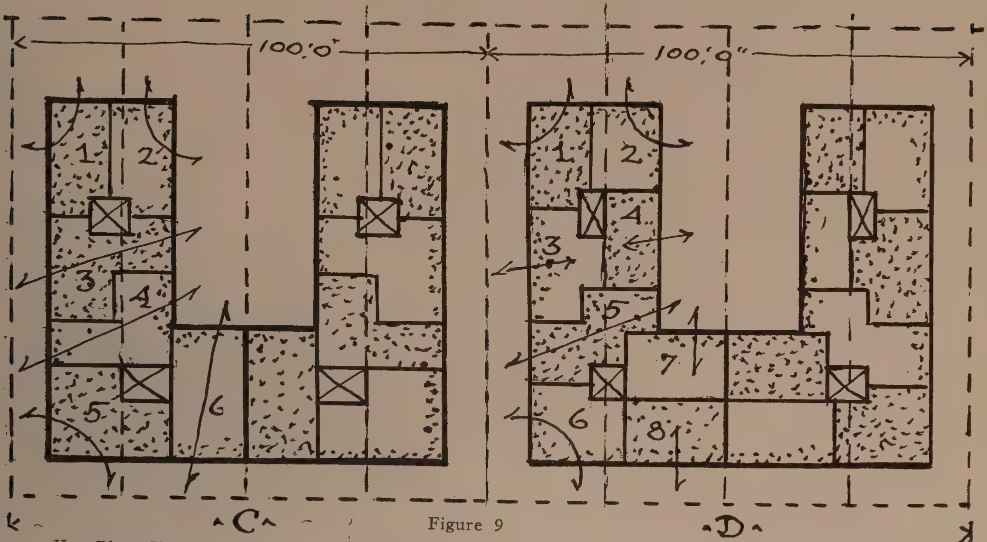


Figure 9

Key Plans Illustrating "Cross Ventilation" of Apartments of the Typical U-shape "Open Court" Plan

of long public corridors, substituting the preferable use of more staircases, and the keeping of these staircases, their accompanying landings and public halls down to the minimum areas.

Of course, this saving can only be made when the building is of the "walk up" type, as the added cost of both installation and operation of a number of elevators would be impracticable in a building of any but great height or larger rental return, and would offset much of the saving of area effected by the elimination of hallways and corridors. Once the country's building laws are revised to recognize the value of fireproof construction for these types of buildings, this stand will have to be materially modified. It should be possible with fireproof construction to obtain a good percentage of return on valuable land from buildings of a greater height, with the use of automatic elevators, serving a larger number of small-unit apartments on each floor, possibly with short connecting corridors, and so we would move into an intermediate zone.

At present the law does not recognize any feasible economy from such a possible form of construction, however, as two means of egress are required from all suites, in any event, and therefore an important possible saving in both area and construction costs is unavailable. Nowadays, when the matter of cost of construction by means of wood and other combustible materials is nearing every year the point where it will coincide with the cost of using fireproof materials and methods, this matter should be given some consideration,—as it must soon come to be an important factor.

Meanwhile, one important economy in planning is to be effected, by serving as large a number of apartments as is possible by means of a single entrance and stairway. This can only be done, however, by abandoning any attempt to incorporate full cross ventilation for every small apartment.

In figures 8 and 9, for instance, are shown some variations of the plan reproduced last month, in illustration of this point. Allowing that a right angular cross draft in apartments occupying external angles in the plan is acceptable. (A in Fig. 8) a total of fourteen apartments would be possible on a U-shaped plan, with four staircases, and only two apartments (No. 6) lacking in cross draft. Even here it could be obtained by making the staircase of the "open" type—a consideration we will take up separately a little later. Plan B, in the same figure, shows how somewhat larger apartments could be obtained in the same floor area,

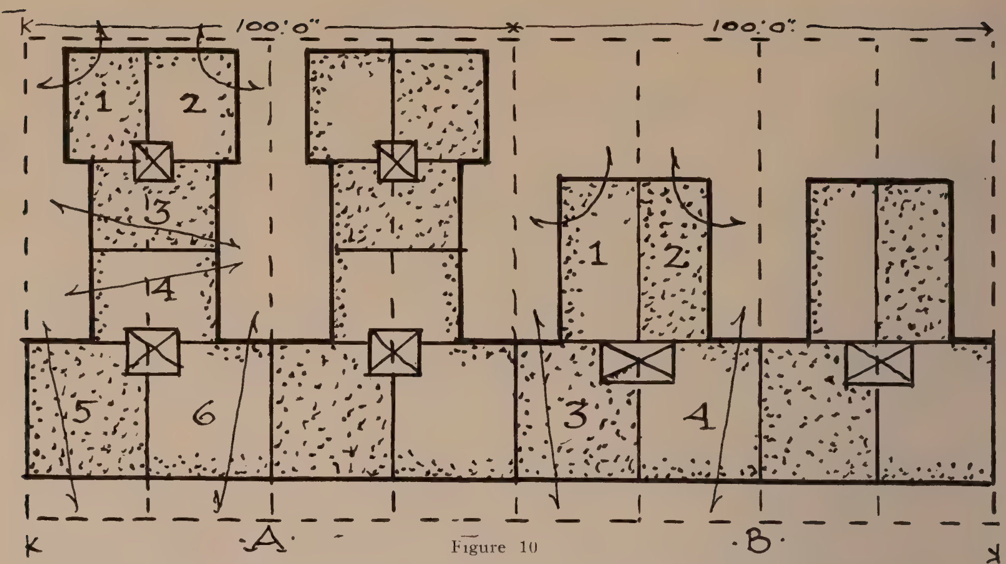


Figure 10

Key Plans Illustrating "Cross Ventilation" of Apartments in Narrower Type Plans, with Rear Ells

with ten suites to the floor, all with direct cross draft.

In Fig. 9 are shown two other key plans of similar shape and size. Here at C we find cross draft obtainable in every apartment, with twelve apartments to the floor arrangement; while in D it is shown how, in increasing the total of apartments on the floor to sixteen, eight fail to obtain the desirable cross draft. Only four staircases are used in all these plans.

Fig. 10 is included to illustrate the obvious advantages of the floor plan of the U shape, when four twenty-five foot city lots are obtainable in one group. In plan A are shown four lots with cross draft, and twelve apartments on each floor grouped in a different way around four staircases. The number per floor could easily be increased to fourteen by adding a small two-room suite in the center of the front (No. 6, Plan A, Fig. 8), but this added apartment would be lacking in cross draft.

At B in Fig. 10, is shown a grouping of eight apartments around two staircases, all with cross draft and this arrangement would be available upon four lots of the same twenty-five foot frontage, but shallower.

In all these examples the usual inside staircase has been assumed and therefore it would not be possible to increase the pliability of the plan by obtaining cross draft through staircase or hallway. If that would be possible or allowable, it can be seen that these plans would at once become both more comfortable to live in during warm weather, and more economical to construct, as a greater number of apartments could then be obtained, all opening from the same staircase, without sacrificing the needed element of cross draft.

It will be noticed that the apartments shown last month, intended for rental at a low figure, employed many of the peculiarities of the low-rental type, including the omission of a separate back stairs for service, the reason obviously being that in these small apartments there is no use of help. This has nevertheless existed as an element to complicate the plan of many of the apartment buildings shown in the previous series of articles.

In this particular, and in other generalities of the plan, it will be found somewhat similar in form to the "Open Stair" apartments, that have also been developed in New York City and still remain among the best solutions of the problem. The essential peculiarity of these plans is founded upon the fact that the wall partly surrounding the staircase is utilized for window openings, just as on any other outside wall surface, and thus especially becomes available for the ventilation of plumbing compartments that would otherwise be classed as inside compartments. This arrangement therefore permits the actual wall frontages of the structure to be given over entirely to rooms other than baths, thus making these rooms used for living purposes more desirable, while a certain condensation of the plan otherwise becomes possible.

The "Open stairs" element is, it is true, considered an objection by some, who claim that it is uncomfortably cold in a northern climate. It is to be noted, however, that this staircase, while sufficiently "open" to be accepted for purposes of ventilation, is not actually exposed, because of an arrangement of glass louvers that protect the open side of the staircase shaft, and at the same time ensure ample ventilation. It should also be recalled that this arrangement of the staircase, partially outside of the building but in an internal angle of the plan, where it is much protected, is nowhere near so exposed as is the case with the outside staircase so generally used for service purposes, for instance, in many Chicago apartments.

Therefore, at the most, if it is found to be actually any great inconvenience in New York City this criticism would certainly not apply to many other locations; let us say, for instance, Philadelphia and

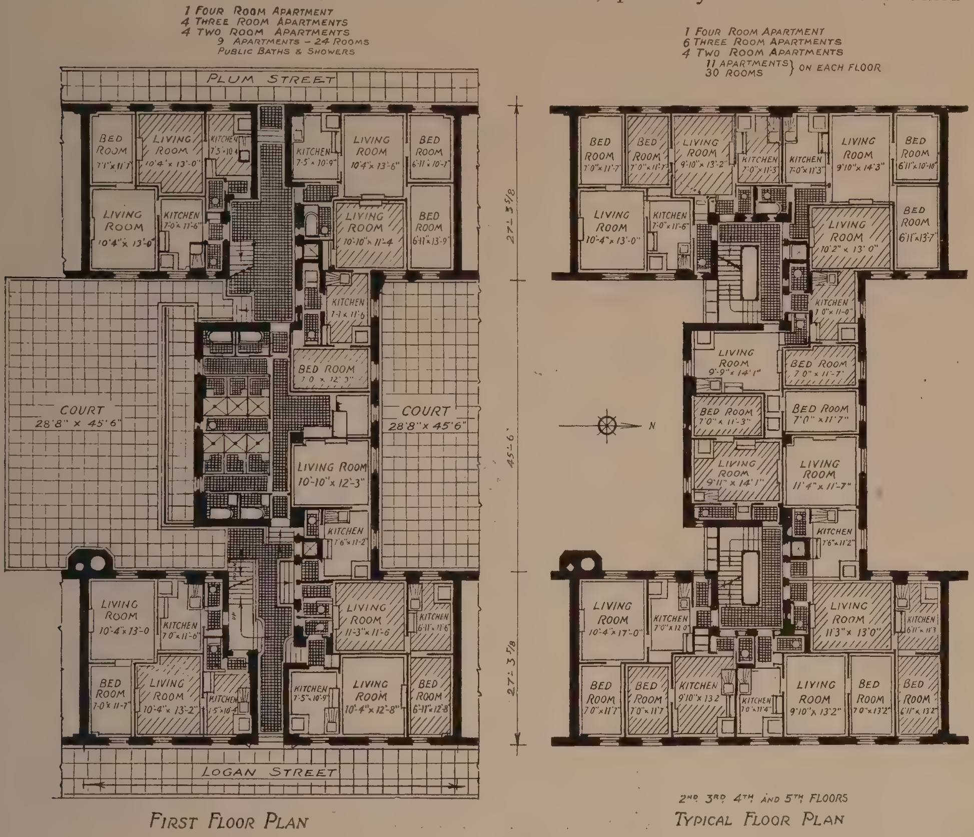


Figure 11
MODEL FIREPROOF "OPEN STAIR" TENEMENT AT CINCINNATI, OHIO
William Emerson, Architect

Reprinted from The American Architect—2/14/17

Baltimore, and is even now evidently considered as no great disadvantage in Chicago.

In amplification of this statement, it should further be noted that the accompanying plan for a low rental apartment building in Cincinnati (Fig. 11) where, on a lot practically half the area of the typical land plot shown as a model for New York building conditions (Fig. 13), this same idea for the staircase has been utilized to provide not only ventilation for the plumbing on the various living floors, but for the necessary cross draft in many of the apartments besides. The latter use became necessary because of the fact that these staircases have been used to reach as many as five apartments on each floor, whereas they can otherwise serve no more than two, or at the most three. In place of this total of two or three apartments reached by one staircase, we will find in Fig. 11, how five, and even six apartments can be so served, and without sacrificing the element of cross draft, provided only that the law permits the wall surrounding the staircase to be used as an outside ventilation and lighting wall for bathrooms and toilets, as well as occasional living rooms.

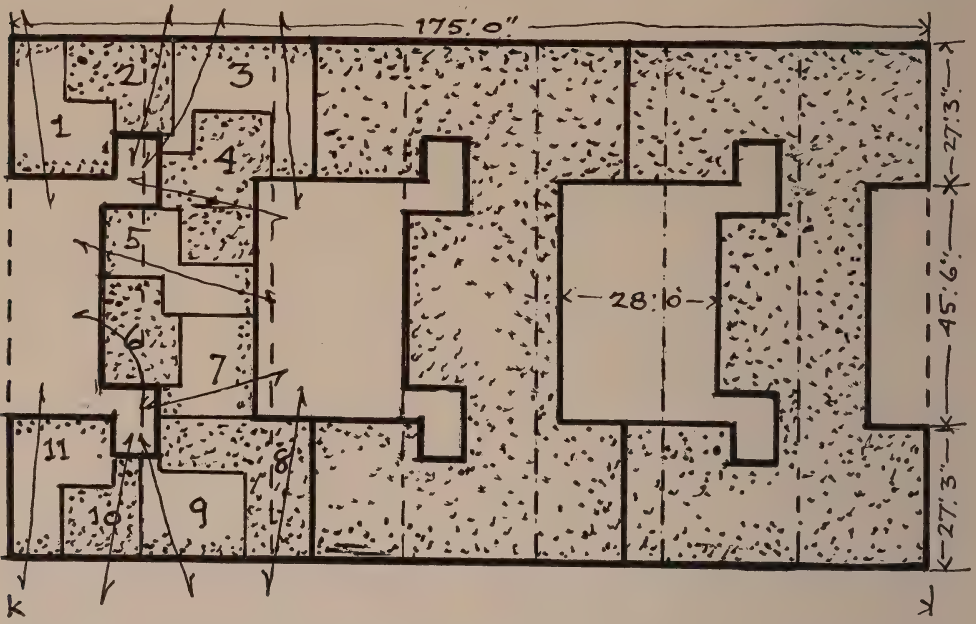


Figure 12
Key Arrangement of Series of Buildings of Plan Shown in Figure 11, Illustrating "Cross Ventilation" of Apartments

In this plan of a housing dwelling in Cincinnati, the lot is about fifty-seven feet wide, so that it would require seven of the ordinary twenty-five foot New York City lots to carry three of these unit structures (Fig. 12) in comparison to the eight New York lots necessary for two of the larger U shaped plans such as were used by the Metropolitan Life Insurance Company.

This Cincinnati plan occupied about 78 per cent of the lot (the staircases being for this purpose figured as part of the building area, and only the full courtyard size being deducted from the 5,700 square feet of land required by each unit).

Bathing facilities for the tenants are provided in this structure upon the first floor, and the smaller suites are provided generally with toilets, or toilets and showers, as already has been discussed.

The typical "Open stair" tenement type,

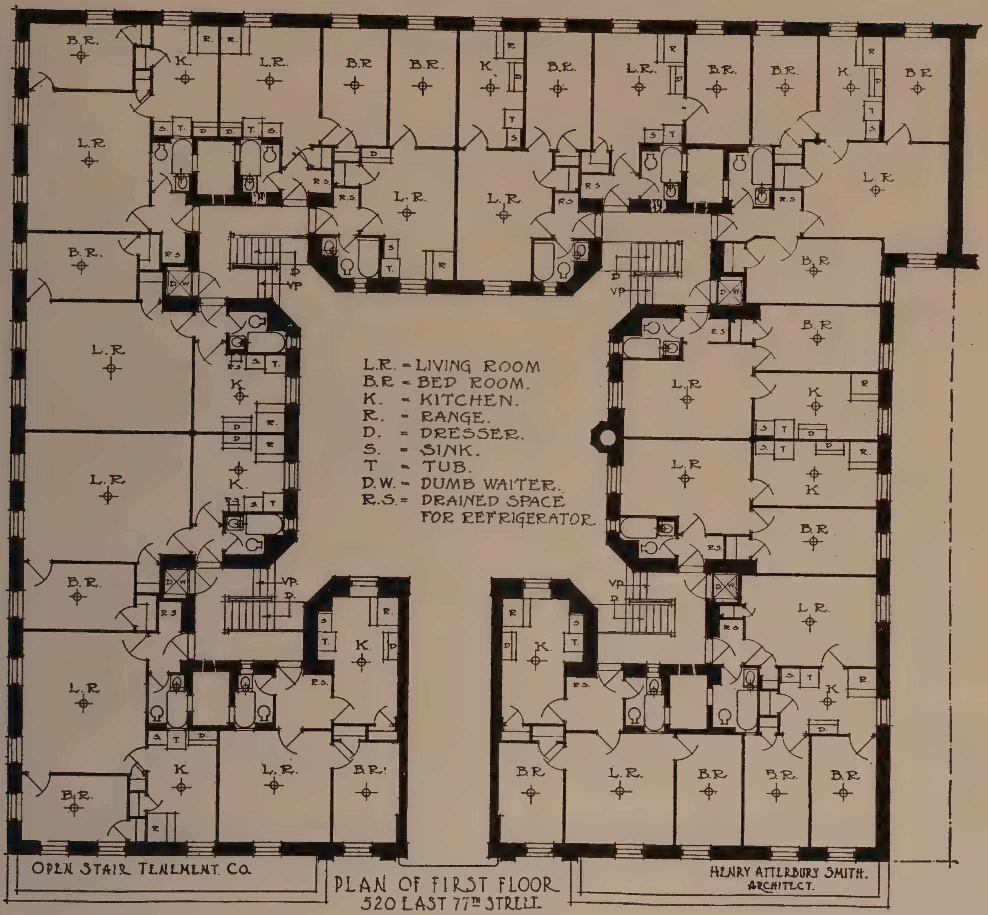


Figure 13
Typical Floor Plan of "Open Stair" Tenement Type
520 EAST SEVENTY-SEVENTH STREET, NEW YORK CITY
Henry Atterbury Smith, Architect

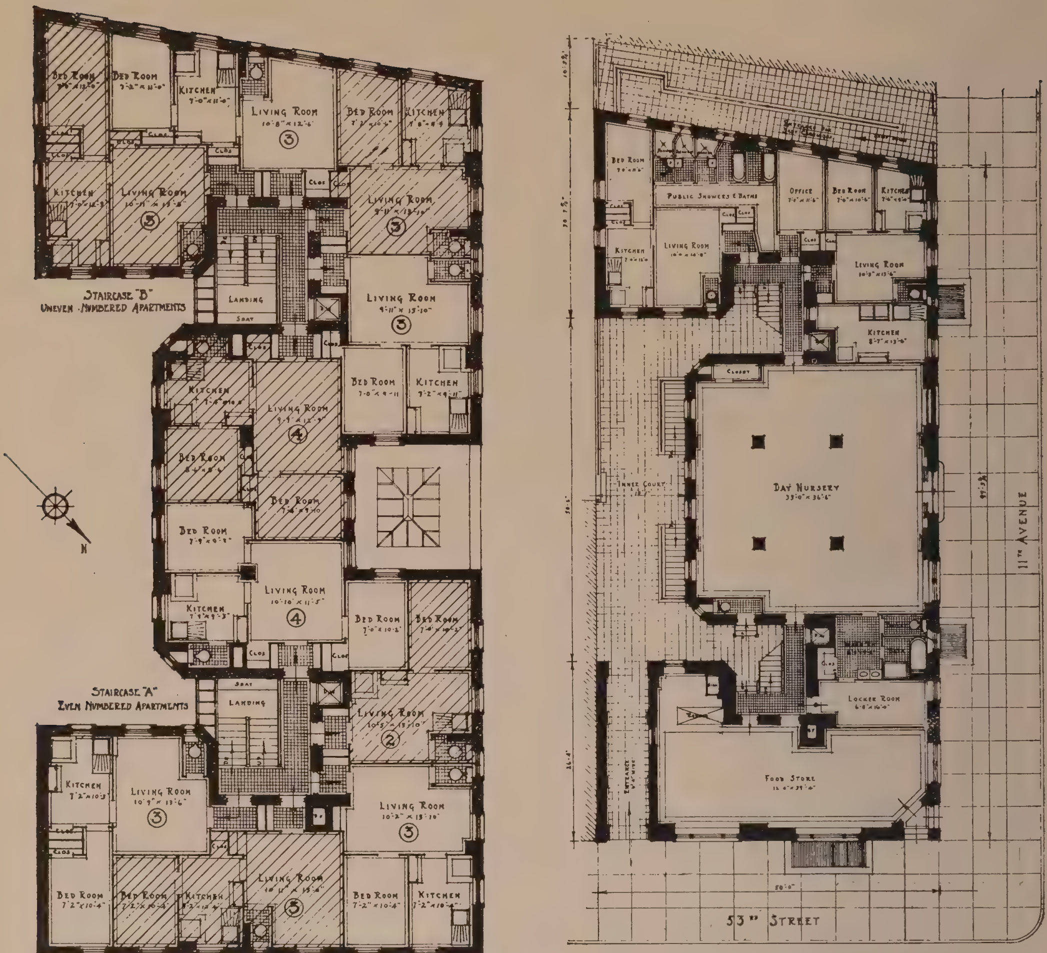
Reprinted from The American Architect—2/14/17

as it has been developed to fit the conditions obtaining in New York City, is shown in the floor plan reproduced in Fig. 13, including a total of sixteen apartments on the upper floors, arranged around four staircases.

This bringing of open air and ventilation practically to the door of every separate tenement is a distinct health giving advantage that should be recognized by every one interested in this problem, while it has the further advantage of eliminating all interior halls and passageways, thus saving care and upkeep and making better use of the space actually contained within the walls of the building.

The greater use of the plan area made possible by the added wall length available for lighting and ventilation uses, obtained by making the walls around the staircases external walls, has made it possible to construct this building more permanently—using non-burning materials, instead of the wooden joists and studs of the Metropolitan buildings. The result makes for greater security of the occupants, a lower insurance rate, and a permanent lower maintenance charge for the upkeep of the building.

Several dwellings of the "Open Stair" type have been built in New York, some in 1909, others in 1912, and the latest



FIRST FLOOR PLAN

Figure 14
Model "Open Stair" Fireproof Tenement
746 ELEVENTH AVENUE, NEW YORK CITY
William Emerson, Architect

Reprinted from The American Architect—2/14/17

to be completed before the war, were built in 1917. The two large units built at that time house 216 families, and the total cost above the land was $305,000. These buildings stand on land worth $117,000, but occupy only one-third of its area, it being proposed to build later upon at least another third of the property, leaving possibly the last third for a playground between the two lines of buildings. Even in that case the cost of the land allotable to each building would be only $29,250 and the actual cost to each family of keeping the third of the property between the buildings free for a playground in perpetuity would be based on a proportionate purchase cost per family of less than $100, which, placed upon the individual apartments as a rental carrying charge, would be so little that even the poorest family could well afford to pay their share.

The building above referred to was actually constructed in 1917, at the rate of 23½ cents per cubic foot. The identical plans for an apartment house to be built on the adjoining site in 1921 were estimated in May of that year to cost 52 cents a cubic foot, and at the time of the Phelps Stokes Fund competition for a model tenement house plan, at the beginning of 1922, these plans were again estimated, and the figures came to 46 cents. The cost figures on the plans secured in this housing competition were estimated on the arbitrary price of 35 cents a cubic foot, an obviously too low figure, especially for many of the plans, which were in a number of instances arranged in an uneconomic manner.

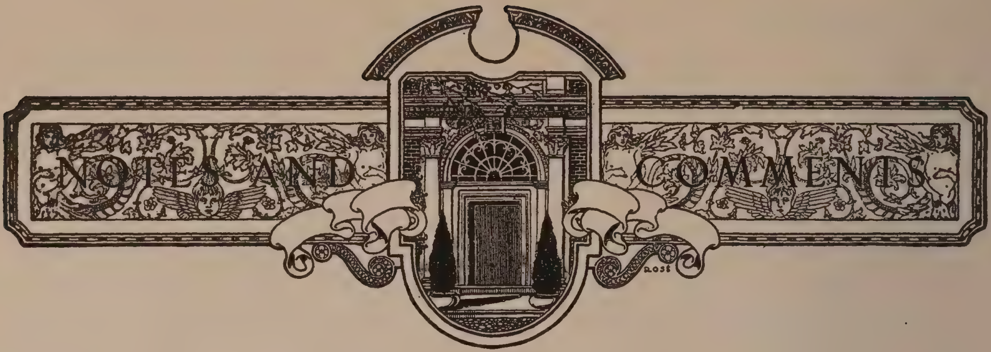
The matter can be stated in a simpler if less exact way by saying that the apartments in the buildings above described cost $1,400 per family without the land, and they were rented for $8.24 a room per four-room apartment, $9.32 a room per three-room apartment and $11.48 a room per two-room apartment. (These were the rentals charged in 1920.) Obviously, if these prices were necessary to bring in a fair return on the investment, based on a building cost price of 23½ cents a cubic foot, to which, of course, must also be added the increased costs of present day fuel and labor charges, they would nevertheless have to be nearly doubled at the present day, in order to bring in the same percentage of income on a cost price of 46 cents, the figure most recently received, estimating the land cost at the same price as was paid some years ago for the property that was then developed.

The prices named for rentals were the monthly charges per room, which, in round numbers, would be the practical equivalents of monthly rentals of $35 for the four room, $30 for the three room, and $25 for the two room and bath apartments, certainly reasonable and low rentals for newly built and modernly arranged apartment buildings constructed in New York City.

It is hardly possible nor fair to attempt exact comparisons of plans so diverse in arrangement. The greater compactness of the scheme shown in Figs. 11 and 12, with its smaller court, necessarily lacks the openness of the U-shape, "Open Courtyard" types of Figs. 8 and 9. The court is so small in area that all planting becomes an impossibility, and it has to be concreted, or otherwise surfaced. Yet this plan—and its companion, Fig. 14—are the logical results of placing an unusual emphasis upon the essential of permanence in construction, and freedom from danger of fire, that was accepted by designers and owners, as a first desideratum.

Aiming toward the utmost of compactness, therefore, the plan secures eleven apartments, or thirty rooms to the floor, arranged around two staircases, on a built-over area of about 4,400 square feet of a 5,700-foot lot, or about 78 per cent. The Metropolitan plan consists of eight apartments to the floor, disposed around four staircases, on an "Open Court" plan, with more outlook and air circulation, or thirty-two rooms besides baths and dining alcoves, on about 5,000 feet of a lot of 10,000 square feet area. It devotes a considerably larger proportion of floor area to baths on apartment floors.

The "Open Stair" plan covers about 7,500 feet of a lot of 11,000 feet area, with sixteen apartments to the floor, around four staircases, and a total of fifty-two rooms, exclusive of baths. These figures include the recesses containing the staircases as within the area covered by the structure itself. Attention should also be called to the possibility of cutting these "Open Stair" "enclosed courtyard" plans apart, leaving a larger "open court" available for planting down the center of the block between them, or otherwise adding the element of "openness" that is a principal point of criticism by those who favor covering a less proportion of the lot area with the building itself.



NOTES AND COMMENTS

"THE COST OF REGISTRATION"

It is possible that no law was ever written on the statute books which did not involve some loss of liberty to someone. It would be a strange variation from the rule if registration laws for the architect were an exception.

In many states the laws require that an architect of known competency must file proof of his ability and pay a sum of money to have such proof recorded. His occupation in life may be interstate in its scope, so he has to file evidence in other states and pay more money. He finds that he is confronted with a "menagerie" in his path in interstate transfer and that it costs him another fee to obtain such transfer through the National Council of Architectural Registration Boards which serves as a "clearing house" for those engaged in the practice of architecture. THE MAN WHO PRACTICES MEDICINE, LAW, PHARMACY and other professions involving human life and liberty HAS TO DO EXACTLY THE SAME THING except that the architects have intelligently made the accomplishment easier by their central organization.

Every man proficient in his work is disturbed by the limitations placed by law. A small minority rebel and protest, feeling that the law should not apply to them. Granting that they are right as far as they are individually concerned, it does not in the least affect those persons who, lacking the knowledge of the qualifications of such an architect, were unfortunate in their selection of a person who called himself an architect and was not one at all. Then again, an architect in such a frame of mind (no matter what his professions may be in relation to the "raising of the standards of architectural practice") simply negatives all efforts to provide a minimum standard of education essential to competent practice. Such a man has many companions who are entirely incompetent and yet would practice at the expense and peril of the public; men who are living in an atmosphere of conceit born of ignorance and who are destructive of every ideal in their desperate grasping for business. The theory may be advanced that the survival of the fittest is the true rule. This philosophy may be correct but the shocking suffering in the world in attempts to follow it have shaken the very soul of humanity. It also involves the point of view as to what is the fittest.

The majority who advocate registration laws may be impelled from selfish motives, that is, to shut the other fellow out. Whether he is so inspired or not, the fact remains that at a price of inconvenience perhaps as well as of finances, he demands that his competitor and those who follow must be prepared to enter the occupation of architect with certain qualifications fixed by law. It may be that he is not at all distressed by the possibility of accident leading to suffering or loss of life so long as his incompetence was not the cause, but his attitude actually leads to a reduction in incompetency in others. Such a man may be the one to cause the adoption of restrictive laws but he willingly pays the price for what he believes to be his own welfare.

There are other architects who pay the "cost" cheerfully and wholeheartedly. These men love mankind notwithstanding their faults. They love architecture as a living spirit placed in the hearts of men that man may live in the presence of and love the beautiful. That places of domicile, work and worship may be better than such places have ever been. They live not for themselves but for others. They pay the "cost" with gladness that the youth who enters the lists of life as an architect may at least have some knowledge of the architecture of the past and of the present. That he may know how to use and understand language for the acquirement of this knowledge and that he may know enough of mathematics to comprehend the formulae in his studies of stresses. The architect who pays the cost, that all this may be, is happy in his willing sacrifice. Some of the statutes do not meet his good purpose but he labors to the end that some day they will. He looks for aid to all associated with him in his professional organization. He sometimes has to pay an added "cost" in disturbance of mind when his ideal is attacked because of some superficial reason, some passing inconvenience. He asks the aid of every publication to the end that every person who seeks to practice architecture may be known as one having had a liberal preliminary education and subsequently good technical training.

There are many, many such men in our occupation in life and their spirit is the breath of the life of architecture.

William P. Bannister.

A NATIONAL MUSEUM OF THE FINE ARTS IN WASHINGTON

There is a project now on the march which will interest all American citizens who enjoy or practice any of the plastic arts. The proposal is to build in Washington a Museum of the Fine Arts which can with some reason be called national. At present Washington, although the capital of a country whose inhabitants year by year are shownig an increasingly intelligent interest in the arts, does not possess any museum in which a national collection of paintings and sculpture and the allied arts can be housed. The Corcoran Art Gallery contains a collection of pictures which was not very good even at the time it was made and is wholly inadequate today. The Freer collection is unique and fully deserves the gravely and delicately beautiful building which has been erected as its residence and the support which it receives from Congress, but it is a severely limited affair which represents only the fastidious special taste of one man. It is time that the national capital contains a museum in which the government can accumulate and display a collection which can in the course of time become almost representative of every phase in the history of art as the National Gallery in London is of painting.

The federal government is already the owner of many objects of art which it cannot at the present time either properly display or display at all. If it will build a museum which is large enough to house and exhibit a large and varied collection of fine art, it will unquestionably stimulate and beguile collectors all over the country to bequeath to the nation a certain part of their collections. American millionaires who are also art collectors would for the most part prefer to have their memory perpetuated by the display of their collections in the national capital than by their exhibition in their home towns. Once the museum is started, it could count on receiving a flood of bequests. Indeed, the danger is that these legacies would be too numerous and too miscellaneous. The management of the museum would need to be wholly independent of irrelevant political and social influence which might be exerted in favor of accepting and exhibiting works of art which did not deserve such authoritative endorsement and advertisement. It should also be furnished with a generous income which it could spend every year in increasing and improving the collection. The only sufficient excuse for having a National Museum of Fine Arts is that of providing a home for a collection which would be good enough to form the taste and enlarge the horizon of the millions of Americans from all over the country who would in the course of time visit the galleries.

The project has not as yet marched very far, but it has strong and appropriate backing and its prospects are promising. Its sponsors are the trustees of the Smithsonian Institute who are the custodians of those objects of art which the nation directly or indirectly owns but cannot display. They have already dedicated to the Museum a site on the Mall near the present National Museum which is satisfactory in its location and sufficiently spacious. They have selected as the architect Mr. Charles A. Platt, whose success in endowing the Freer museum with a rare combination of suavity, dignity and elegance entitled him to favorable consideration. After the plans are drawn they propose to ask Congress for an appropriation to construct the building, and they can surely put up a strong argument in favor of a grant of the money. Considering the high position which art occupies in the hierarchy of American cultural values, the lack of a National Museum of Fine Arts in Washington is a sheer anachronism. Sooner or later Congress will surely appropriate the money, and the readers of The Architectural Record will when the time comes surely do what they can to make it sooner rather than later.

Herbert Croly.

THE FUTURE OF MANHATTAN

When evils become intolerable, they have a way of righting themselves. Thus congestion of population and of traffic on Manhattan Island are proving to be blessings in disguise.

The greatest obstacle to urban amenity in America a decade ago was each citizen's constitutional right, as Horace McFarland once phrased it, to be a hog three hundred and sixty-five days in the year. It had been believed that the fourth amendment would prevent any such exercise of centralized power as would be necessary to bring about order and harmony. Then the crowding of clothing factories into lower Fifth Avenue, packing the sidewalks at noon, proved to be the last straw. A zoning law, restricting the use, as well as the height, of buildings in various districts could at last be passed in New York; and, once passed, could be upheld by the courts as an exercise of the police power, for the protection of public safety and health. Other states where conditions were not yet so bad, and could never have instigated these invasions of American "freedom," could follow suit. Now, when various beneficent effects can be observed, a hundred new applications and extensions are in progress.

With protection from the invasion of factories and business, has come the possibility of reclaiming whole districts once blighted or threatened with blight. It has permitted the development of Park Avenue, itself made possible by electrification of the railroad; it has presided over the renaissance of Greenwich and Chelsea, and the brilliant reclamation proceeding eastward from the Park to the River. These things are cumulative. Instructed by the enormous economic gains in Park Avenue, the property owners of Sixth Avenue are about to pay for replacing their elevated road by a subway. Who can doubt that the upper Third Avenue elevated will ultimately follow it? The ineradicable belief of the commuter that the elevateds are slower dooms the others, soon or late.

With each new river bridge or tunnel comes a new exodus of the poorer dwellers on Manhattan. While we have been admiring model tenements abroad we have ourselves been making an equal contribution to the housing problem by American rapid transit. Only the poorest now cannot afford the daily dime. With ground rents still rising they may soon be pushed off the island. And when the urban factories once realize that it will be cheaper to move out after them than to raise their wages, then decentralization may begin to become an accomplished fact.

Traffic conditions seem about to bestow various other civic boons. The greater speed of cars where there are no cross streets is suggesting two great marginal ways, elevated along the docks. New York will have its quais and see its rivers yet.

One sees how little it may take to guide the operation of material and economic forces so that they may work for good and not for evil. It is a realization by its leaders of this opportunity which makes the greatest asset of the Sage Foundation organization for the Plan of New York. It is not vain to hope that in our lifetime we may see Manhattan purge itself of sordidness and squalor, and be glorified as a citadel of the metropolis, retaining only what is strongest and best.

FISKE KIMBALL

"EIGHT CHAPTERS ON ENGLISH MEDIEVAL ART," BY PROFESSOR PRIOR

The majority of architectural books are necessarily of a strictly technical order, with the inevitable result that physical characteristics are described, classified, and analyzed, to the practical exclusion of all consideration of those human circumstances which are in actuality the genesis of stylistic evolution. It must be admitted in extenuation, that the latter form of research appertains more to the science of artistic history than to the statement of artistic fact. Both branches of study are of equal importance to those who aim to cultivate an intelligent appreciation of historic style; in Professor Prior's "Eight Chapters on English Mediaeval Art" we welcome an erudite work in the less frequented field. These Chapters are in substance the Carpenter Lectures as they were given to University College, London, and recast for Cambridge. The purpose of the Lectures is best conveyed in the author's own words: "They aim at being a general review of the Church Building Arts of England. Art-craftsmanship, in its power of recording social and economic history, is unfamiliar to our practice of art which knows only its taste and design. This book ventures to stress the facts which bear on the economy of architecture and are necessary for the understanding of mediaeval records." We are made to comprehend the enormous indebtedness of the arts of the Middle Ages to the great monastic orders of Benedictines and Cistercians, each of which built, not for the people, but for the glory of the order and for the realization of their respective structural ideals. In the personnel of the monastic unit, craftsmen were alloted important and responsible positions.

The Abbot was in many instances a practical builder, personally interested in maintaining ateliers operated with a highly efficient organization with which to carry out his ambitious structural schemes; this condition prevailed throughout the eleventh and twelfth centuries. The author has that unconscious gift of conveying the impression with a simple statement that a great fund of valuable and rare information is but lightly touched. This is the case with his remarks concerning the complete effect of the earlier Benedictine churches. Those broad stretches of rubble concrete or roughly hammered stone which now constitute the structural remains, were originally faced with a thin coat of plaster, upon which the painters of the monastery traced figures of saints and ornamentations after the manner of those with which they illuminated the manuscripts. The interior was a magnificent profusion of polychromy, and as stylistic expression matured, those decorations which were derived from the manuscripts formed the basis for sculptural treatment. The reconstitution of this important phase of artistic evolution could become a subject of the greatest historical interest in the hands of one as well equipped as Professor Prior. He gives us a general idea of the mutual influence of the English and French schools of Gothic architecture. On the subject of masoncraft there is much of interest imparted. Technique is classified into that of the North, West, and East; the identification of treatment with various structural materials is touched upon. The changes which occurred in the fourteenth century as a result of the secular influence are accounted for, and exemplified with the prominence of the heraldic motif. "The circumstances of the fourteenth century engineered this curious relaxation of the religious bond of art. Following the lead of the king at Westminster, great families appropriated projects of church-building. The Augustinian houses were especially annexed, so much that their religious establishments were all of a piece with the baronial. It was indeed a church militant in the fourteenth century—one of warrior bishops, and abbots who had knights in fee. Monasteries were maintained as fashionable retreats, and their guest-houses were counted as the clubs where met a gay society of knights and ladies." When we consider the numerous artist-craftsmen whose work is unsurpassed in aesthetic quality and nobility of conception, who remain anonymous, we cannot but marvel at a social condition which, without destroying initiative, deprived artistic achievement of its human identity. Matthew Paris writes that up to the end of the XIII century all the glory attending the beauty of a structure was appropriated by the Abbot, to the exclusion of all the actual executants. As one of the foremost English authorities upon Gothic sculpture, Professor Prior does not disappoint our expectations when dealing with sculptural technique, and the various influences which affected the mode of human representation. One of the many interesting points which are made by the author is the disastrous effect of the Black Death upon architecture during the twenty years in which it raged, reducing the population by half, and almost destroying a generation of craftsmen, and their traditions with them. This admirable study is published by the Cambridge University Press, London.

Leon V. Solon.

THE REVIVAL OF MOSAIC

Mosaic work suffered more from the degeneration of taste in the late Nineteenth Century than any other art. As a result, it is so completely associated in the modern mind with pseudo-Pompeian floors of horrible design that it is difficult for us to appreciate the really great decorative possibilities of the medium for modern buildings. Yet mosaic is not only a very real decorative possibility for the type of public buildings that are being erected today. It is even, from one point of view, the most appropriate decoration.

For these buildings are being made largely, or even in many cases, wholly of concrete. Even the "stone" blocks that are being used to face many of the less expensive structures are actually of a cement character. A cement-like material is the determining factor of modern public architecture, just as basically as wood was the determining material of the Greek building forms, brick of the Roman, and stone vaulting of the mediaeval. Whatever style there is to modern building, or whatever style it may develop, must grow out of the character of its steel and cement construction.

Now any kind of painted decoration, interior or exterior, is utterly irrelevant to the quality of concrete, except possibly that painting in colored cements which is still in its infancy. Similarly, an imitation of carving based on a resemblance to stone is really inappropriate, and is, in the bargain, reprehensible and unsound, as every imitation is reprehensible and unsound. Thus these two established forms of applied architectural ornament are strictly limited in usefulness in the best practice.

Mosaic, on the contrary, is just as perfectly adapted as painting and carving are ill fitted

Courtesy Ravenna Mosaik

An exact copy of the Christ before Pilate from the Santa Apollinare

to most modern building. For the basis of mosaic is cement. The pattern is made by setting small blocks of colored material in some kind of wet cement. With the drying of the cement the cubes or stones are knit into the actual material so completely that they are part of the very structure of the wall.

Most modern mosaic has been decoratively inferior, not only because of the mediocrity or actual ugliness of the designs, but also because of the defects of workmanship. In the first place, the original material available for mosaic has been poor in quality. Colors have been impure and uncertain and shades have been thoroughly unreliable, so that a design after a few years' exposure to the light is badly faded over whole areas, a change which of course disturbs the whole color balance of the decoration. Moreover, many of the manufacturers have made the common mistake of producing too many closely graded tones of each color, so that instead of the clean contrasts and simplified color relations necessary to a broad and carrying effect, the design was broken up and blurred by a multiplicity of shades and color transitions.

Even more serious than these defects of material, however, have been the defects of workmanship. The workmen erred by too rigid a standard of perfection. Mosaic suffered with most of the other decorative arts from the mechanical fallacy. The stones were cut, by machine, four square, and absolutely even in size. When set, the design was rolled with a heavy roller into absolute flatness. No block was left askew. No edge might tilt. The result was an utterly inert and savourless surface.

These defects of material and workmanship were most instructively betrayed in the repairs made of necessity from time to time in the ancient mosaics of Ravenna and Rome The weak, flat colors, the uneven fading, and the machine deadness of the repairs made them start from the old panels like diseased spots. It was essential to solve the secrets of the old craftsmen in order to preserve their masterpieces. Within the last few years they have been solved, so that at last repairs have been made that are really adequate to the original.

To make these, successful "stones" had to be manufactured, stones that would be pure and vibrant as well as permanent in color

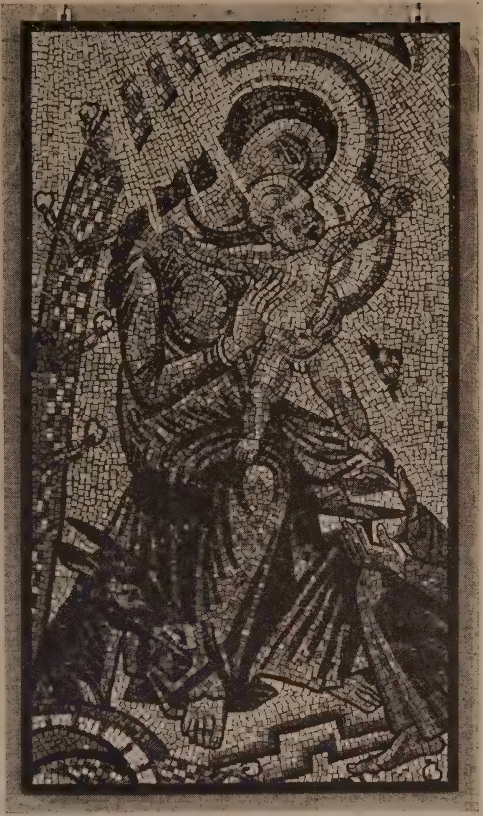
These stones are made of a semi-translucent glass, a coarser form of the pot metal of the mediaeval windows. This means, of course, that the color is made in it. For the golds which are so important an element of the subdued richness of the old Roman work, some shade of white glass is backed with a thin layer of metal foil. The color of the glass through which the metal gleams determines the shade of the gold which can range from a light greenish tone, almost silvery, to the warm orange yellow of pure gold.

This glass is rolled in small sheets about an eighth of an inch thick. It is then cut into strips about a quarter of an inch wide. The artisan laying the design then chips off his squares as he needs them with a dull tool so that the glass breaks according to its grain in slightly irregular pieces.

The stones are not set directly in the wall, which would be awkward, slow and correspondingly expensive, but on a paper cartoon. The design is drawn in complete detail in full size on a heavy manilla paper. The main color areas are indicated, but the details of shading are left, as the detail work in any craft should be, to the worker, who brings to bear, of course, both technical training and experience. Very little work is done in one pure shade. This would make the area monotonous and destroy the flexible scintillation which is the chief asset of the medium. Instead, for a terra cotta robe, for instance, three or four shades are mixed in a box, and the pieces used almost at random as they come to hand, the workman always watching the effect in case accident need be guided by art.

The little pieces are laid and glued face down on the paper. As a matter of fact, there is no front or back in any color except the metals, where the side covered with foil must be left uppermost. They are put very close together, but not absolutely touching. The whole design can be finished in this way, and shipped intact to the place of installation.

In the building where it is to be placed, the wall area to be decorated is covered with wet cement, and while this is still soft the piece of paper with its glued cubes is laid face to the wall and pressed in evenly and firmly into the cement until the paper is flush with the surface of the wall, until, that is, the cubes of glass are completely embedded. It is not, however, rolled. As a result, when it is set and the paper washed off, the mosaic presents a face of slightly tilting surfaces which is very much alive and catches the light at varying angles, creating a glowing and moving area of color.



A modern Madonna in Mosaic after a cartoon by Pechstein

The main factory for this work is in Germany, though there are now associated companies in other countries including the United States. Much of this work was originally devoted to copying the ancient Roman panels for the repair of which they had first solved the important technical problems. These copies are so successful they have even been bought by museums, since original mosaics of equal artistic value are unobtainable. More recently these factories have expanded their program to include the rendition of cartoons by modernist decorators. Many of these are very interesting, the more so as they are getting away from the traditional religious subjects which have such a limited utility and interpreting contemporary themes in an appropriate style. A charming panel, for instance, shows a very dressy equestrian directing the groom who brings his horse, the whole highly conventionalized.

Sweden has been the first country to have the courage to adopt this mosaic for the decoration of an important public building. The recently completed City Hall of Stockholm is having a Golden Hall entirely decorated in mosaic interpretations of northern legends in a very modernistic rendition of the Scandinavian style of illustration. The style of this particular use of the medium is much too advanced for the conservative American public, but the medium is not, of course, restricted to any such extreme designs, and so it stands ready to the hand of any architect who has the independence to experiment with the logical form of decoration for buildings of cement construction.

PHYLLIS ACKERMAN.

DATA CONCERNING WREN'S PROFESSIONAL ROUTINE

Those who are professionally interested in the history of any art, experience a constant hunger for personal items concerning the individual peculiarities of temperament and professional routine of its most famous exponents. It is almost equivalent to that form of curiosity which is so active a phase of the "community spirit" in the small township, which causes the watchful eye and alert ear to be directed to the unheralded doings of the fellow resident. In W. Douglas Caröe's excellently compiled and entertaining book on "Tom Tower, Christ Church, Oxford," the architect will find all manner of interesting data upon the procedure of contracting and building in Wren's time, and a good impression of the mutual relations that existed between a successful architect and an influential client. There is so much vagueness upon the latter point, as far as the historic periods are concerned, and so much inherent professional curiosity upon the subject, that such a work must necessarily interest the majority of architects. The author publishes seven letters written by Wren to John Fell, Bishop of Oxford, concerning the building of the tower in the "Gothick" manner. The letters were discovered in the College Treasury, and are printed for the first time. The book also contains a copy of the contract, an estimate of quantities and values, and the receipt for payment for the casting of the great bell. The first letter contains Wren's protest to the Bishop at the manner in which the latter is having the foundations prepared. In the second, he gives his argument for proceeding after a different method, as based upon his experience in making additions to ancient buildings. The third explains the various ways in which the contract may be let. The fourth makes another protest against the employment of local workmen whom he considers unfitted for the work in hand. In his next letter Wren appears to have gained his points and his tone becomes more cordial; a new contract is sent, and the Treasurer is warned not to make payments ahead of measurements. The equipment of the Tower is next discussed by the architect in his capacity of professional astronomer. The last letter treats of the vane and ball, and a bronze figure of the king. Rare information is given concerning the sculptor-craftsman-architect Caius Gabriel Cibber, who was recommended for the figure, and also as to the cost of sculpture at that time. There is one particularly interesting item of information which accounts for the existence of so many finely detailed engravings of buildings erected in the eighteenth century. It appears that these served the same practical purpose as the modern blue-print in construction. Wren paid the sum of £232 "For engraving Prospects of ye Fabrick" (St. Paul's), and £10 for two views of the Sheldonian: those for Tom Tower were estimated at £6. The book is well printed and illustrated. It is published by the Oxford University Press.

LEON V. SOLON.

In order to encourage the movement away from the city into the country, and at the same time to promote good country house architecture *Country Life* offers a prize of $500 for the best design for a country house for a family of moderate means. The competition, which will close October 1, 1924, is open to any architect, draughtsman, student or layman. The judges of the competition are to be Mr. Alexander B. Trowbridge, Architectural Adviser; Mr. John Russell Pope, Architect, and The Editor of *Country Life*. In addition to the prize award there will be three honorable mentions conferred. The sketches for these with the prize winner will be rendered in color by a well-known artist and will be reproduced in full color in a future issue of *Country Life*. The magazine also reserves the right to reproduce any other of the designs in its pages that may be found meritorious by the judges. Details of the competition may be obtained from the office of *Country Life*, Garden City, New York.

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